

# Australian MUSICIAN

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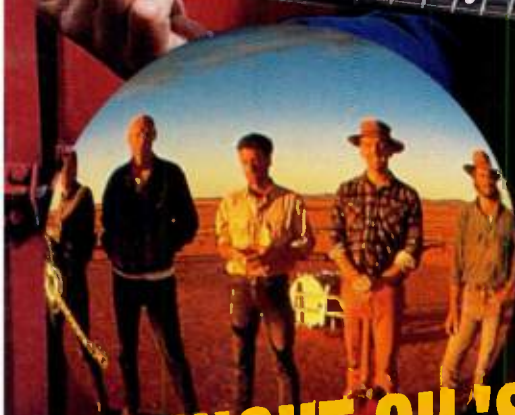
Aerosmith's  
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# MUSIC NEWS

## • APRA WINNERS

Music industry luminaries turned out in force for the annual APRA Awards held in May at Sydney's Regent Hotel. Now in their 16th year, the awards honour Australian songwriters and composers working in a variety of musical genres. Here are the major winners...

**Song of the Year** - *"Even When I'm Sleeping"* by **Dean Manning**. Performed by Leonardo's Bride. Published by Mushroom.

Introduced in 1991, this award is decided by about 11,000 APRA members. All songs written by APRA members and released in the preceding financial year are eligible for consideration. Presented by Peter Garrett.

**Songwriter of the Year** - **Darren Hayes & Daniel Jones** (*Savage Garden*) Published by EMI. Decided by the APRA Board of songwriters and music publishers. Presented by Michelle Shocked.

**Ted Albert Award for Outstanding Services to Australian Music** - **Michael Gudinski**. Decided by the APRA Board. Founder of Mushroom which recently celebrated 25 years in the music industry, Michael has launched the careers of many Australian songwriters. Award presented by former Skyhooks songwriter Greg Macainsh.

**Most Performed Australian Work** - *"Even When I'm Sleeping"* by **Dean Manning**. Performed by Leonardo's Bride. Published by Mushroom. Based on APRA's analysis of broadcast statistics. Award presented by members of INXS.

**Most Performed Australian Work Overseas** - *"I Want You"* by **Darren Hayes & Daniel Jones**. Performed by Savage Garden. Published by EMI. Based on APRA's analysis of broadcast statistics. Award presented by members of INXS.

**Most Performed Country Work** - *"I Haven't Got A Heart"* by **Gina Jeffreys**, **Garth Porter**, **Rodney McCormack** & **David Bates**. Performed by Gina Jeffreys. Published by Warner Chappell and Polygram. Based on broadcast statistics and the country music charts. Presented by Slim Dusty and Joy McKean.

**Most Performed Jazz Work** - *"My Family"* by **Nicholas Caruana, Trevor Wraight & Chris Tabone**. Performed by Banana Oil. Published by Mushroom. Based on broadcast statistics and significant concert performances.

**Best Film Score** - *"Shine"* by **David Hirschfelder**. Published by Polygram. Decided by the Australian Guild of Screen Composers.

**Best Television Theme** - *Wildside (ABC)* by **Peter Best**. Decided by the Australian Guild of Screen Composers.

**Most Performed Contemporary Classical Composition** - *"The Edge"* by **Nigel Westlake**. Based on broadcast statistics and significant concert performances.

## FRANKSTON GUITAR FESTIVAL 1998

For three days in April the bayside suburb of Frankston, Victoria was alive with the sight and sound of guitars of all descriptions, when the second annual Frankston guitar festival took place. Organised by the Frankston City Council, the festival attracted almost 10,000 punters who witnessed a total guitar experience from over 100 performing musicians. One of the feature attractions as part of the festival's expo were the Australian Guitar makers who demonstrated the art of guitar building. This year the Guitar Festival introduced for the first time, the Young Guitarist of the Year award which attracted entrants from all over Victoria. The winner was **Warren Earl** from Inverleigh who was presented with a Maton guitar valued at \$800. A bonus was the fact that the



Warren Earl receives his Maton from Tommy Emmanuel.  
Pic courtesy of Ben Flora, Independent News Group, Frankston.

prize was presented by the Grammy Nominated Tommy Emmanuel. Tommy also appeared in one of the many concerts held in local entertainment venues. Other featured artists included Kevin Borich, Phil Para, Jim Kelly, Jeff Burstin, Jeff Lang, Phil Manning, George Golla, Michael Fix and many others. The Frankston Guitar Festival will once again shake the seaside town in late March 1999.

For further information phone artistic director **Bill Dettmer** on 0412 524 375.

## • INTERNATIONAL VIOLINIST AWARD FOR YOUNG AUSSIE

A 16 y.o Australian Musician, **Susie Park** has won the 30,000 franc (\$7662) senior prize at the prestigious Yehudi Menuhin young violinist's competition in France. Ms Park started playing the violin at age seven.

## • NICHE RECORDS

In the past five years there has been a revolution in the recording of music. Technological advances have made it possible to make high quality recordings at very low cost. As a result, much of the most interesting music being recorded now is being made independently of the major record companies.

Until now, however, there has not been a fundamental change to the way records are distributed. Niche Records are changing that. The aim of Niche Records is to provide an effective framework to assist independent Australian artists in marketing and distributing their music. Niche Records provide a service controlled by the artists and the CDs sold through Niche are predominantly owned by the artists themselves. Established by James Black (record producer, artist manager) and Malcolm Russell (artist manager and founder of the TKO agency), Niche Records offers a new channel of distribution to connect independent artists to a broader audience.

Niche Records sell CDs by mail order. The Niche team have hand picked 150 high quality recordings covering a broad musical spectrum includ

ing everything from world music, jazz, pop, folk and country to hip hop.

Niche Records produce a high quality, quarterly magazine reviewing each of the CDs available. These magazines are distributed free of charge to all interested individuals and retailers. The very first Niche Guide is out now.

For more information about any album, Niche Records provide a unique audio preview service. This try-before-you-buy option enables people to listen to any of the Niche albums by dialling a 1-900 audio preview phone number.

Niche Records sell all albums by mail order for \$19.95 including packaging and handling. For a free copy of the Niche Guide phone 1-300-655-966

## • ZILDJIAN CYMBALS HONORS STONES' CHARLIE WATTS

The Avendis Zildjian Company recently honoured legendary drummer Charlie Watts of The Rolling Stones, presenting him with a special award in recognition of his numerous contributions to the world of drumming. Watts was presented with a very rare Zildjian cymbal, manufactured during the 1930's, from the personal collection of Armand Zildjian, framed and personally signed by him. The award was presented in New York City during The Stones' successful Bridges To Babylon tour.

**NEW FROM TORQUE**

The Torque company is proud to announce the release of a range of new products for Guitar, Bass, Keyboards, Multipurpose amplification and PA heads and cabinets. Releases include:

**T65BX Bass Combo:** Represents True value for money Bass amplification. Active/Passive inputs, extensive 3-Band E.Q., Compressor and level, D.I. output, Headphone Jack, detachable power supply, 65 watt latest generation power amp and a 12" Celestion Speaker all in a ported enclosure for just \$699.

**T65TR Guitar Combo:** New electronics as well as a new power rating and cabinet make this an ideal amp for the smaller venue. Clinically clean to raunchy overdrive, the T65TR will handle it all. Twin Channel operation with separate E.Q.'s and boost switch on each channel, reverb, classic overdrive, FX in/out jacks, Line out jack, headphone jack & reverb depth control and footswitch. Retail Price \$899.

**T65K Keyboard Combo:** A twin channel keyboard amp with advanced pre-amp circuitry driving the 12" Celestion Speaker and Motorola Horn in a ported enclosure. Flexibility is enhanced with the provision of a switched input to allow for either Keyboard or microphone on channel 2. Also features a D.I. out, line out and headphone jack. Should be a winner at only \$799.

**T200BXH & TB2410 Bass Set-up:** And finally the long awaited 200 Watt Bass Head, the T200BXH. All the features you would expect to see in a professional Bass rig including an extensive E.Q. and variable compressor to cope with differing speaker loads. Retail price at \$899. When coupled to the new TB2410 240 Watt cabinet, fitted with 4 x 10" Celestion Speakers, it produces a colossal Bass Boom! Retail price \$899 or buy the pair together for \$1699.

For further information phone KMC on 02 9439 5600.



**SPiRiT- WITH ADDED FX**

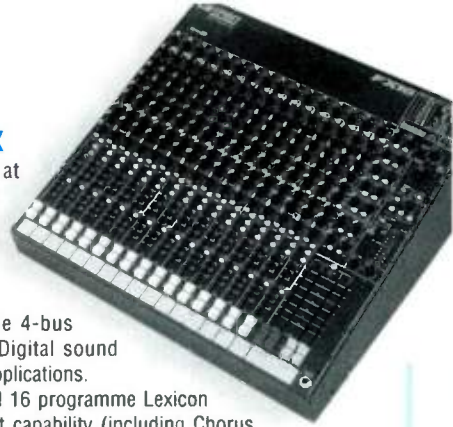
Making its Australian debut at ENTECH '98, Jands introduces the Folio FX16, a multi-purpose console with a built-in Lexicon Effects section and 16 mic/line inputs.

Spirit Folio FX16 is a flexible 4-bus mixer capable of producing Digital sound quality for live and recording applications.

It features a specially designed 16 programme Lexicon Effects section with dual effect capability (including Chorus and Reverb, Chorus and Delay, and Reverb and Delay) and fully editable and storable programmes and parameters. The console itself includes 16 mic/line inputs and 26 inputs to mix in total (including FX returns and tape return to mix). In addition to the mix outs, two sub-buses allow groups of instruments to be sent to multitrack, to additional speakers, or sub-grouped mix. FX16's 16 Direct Outs are individually fader pre/post switchable so they are equally useful for recording in the studio or at a gig. In keeping with the multipurpose nature of FX16, both Solo in Place and PFL solo are available, for studio mixdown and gain setting applications respectively.

All FX16's 16mic/line inputs are equipped with Spirit's Ultramic™ preamp which provides a full 60dB of gain range and +22dBu of headroom, meaning that the FX16 input stage can handle virtually any mic or line device. In the EQ section, a true British 3- band EQ with swept mid benefits from custom designed pots which give greater control across carefully chosen frequencies. There are 4 Auxiliary sends, including a dedicated Lexicon effects send, 1 prefade send and 2 pre/post-fader selectable sends which are equally useful as extra foldback sends in monitor-heavy live applications, or as effects sends in studio mixdown situations. In addition, there are four Stereo returns, a separate Mono Sum Output and 2 Subgroup Outputs.

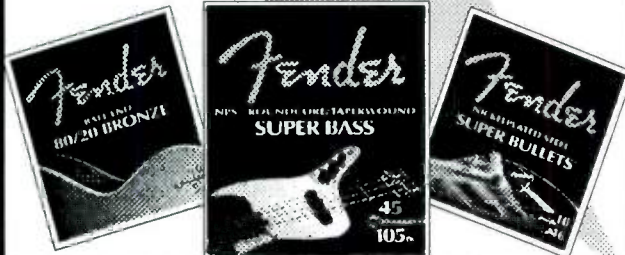
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## NEW RP3 FROM DIGITECH

The new RP3 is a value priced Guitar Multi-Effects processor for the floor that doesn't skimp on features. The RP3 offers up to 9 effects at a time including 3.5 seconds of delay, the two distortion types and the 3 band EQ provide you with an enormous amount of tone flexibility. From bluesy tones to metal mania, the RP3 has them covered. Harmonised solos can be accomplished with the intelligent Pitch Shifter. Play perfect dual voice harmonies in any key using a wide range of popular scale models. For those wanting to play along with their favourite bands, the Jam-a-Long jack provides an input for a CD tape player. Other features include learn-a-Lick recorded, Rugged metal chassis, 20 bit A/D converter and chromatic tuner. The RP3 retails at just \$749 and includes power supply.

For further information phone CMI on 03 9315 2244.



## XP300 SPACE STATION

The XP-300 is the 2001 Space Odyssey of floor effects, claims manufacturer Digitech. The Space Station can provide the musician with every special effect imaginable from Synth-Volume pedal swells to full on Octabass effects. Along with several creative and wild sounds, the XP-300 can be used as a simple Volume pedal. It also includes a chromatic tuner. Other features include Ring Modulator, Resonator, Reverse effects, 30 factory presets and 6 user Mode positions for storing favourite/most used presets. The XP-300 retails at \$499.

For further information phone CMI on 03 9315 2244.

## DOD ADDS ACOUSTEC TO TEC FAMILY

Catering to the popularity of the 'unplugged' movement, DOD introduces its new AcousTEC multi-effects processor tailored specifically for the acoustic

instrumentalist. The AcousTEC incorporates features and effects specially designed to complement acoustic instruments, such as a more responsive analog compressor section, flexible three-band EQ with boost/cut capabilities, dual digital notch filter with frequency control and noise gate. The AcousTEC's digital effects section includes Chorus, Flange, Phase, tremolo, Detune, 12 string Emulation, Mono/Tap delay and reverb. The processor is also designed to work with modern electric/acoustic guitars as well as those favourite old dreadnoughts. A chromatic tuner with three references can be accessed in program Bypass mode, and the unit's expression pedal input allows a continuous controller pedal to provide control over effect mix levels. Equipped with a generous number of factory presets and user-defined locations, the AcousTEC also offers a standard headphone output. It retails at \$469.

For further information phone CMI on 03 9315 2244.



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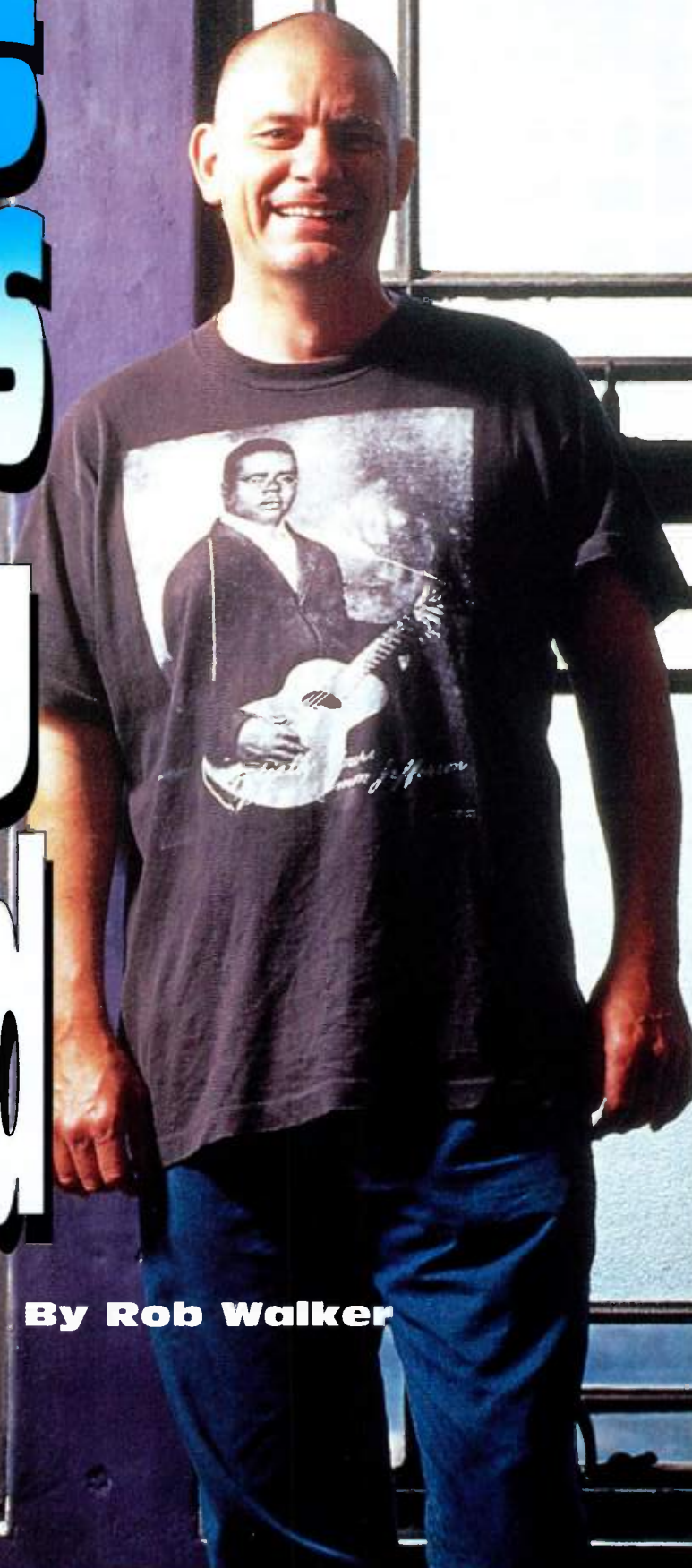
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# Chris WILSON'S Long Weekend

By Rob Walker



World Radio History



**Chris Wilson's is a classic story of the fiercely independent artist who has persisted through many years, gradually building respect for his talent and style to a point where he was most sought after by the likes of Paul Kelly, Chris Bailey, and the legendary X. This level of respect has continued to develop over a decade, but now to a point where his song writing, interpretation of roots styles and the pure magic and excitement of his harmonica playing are almost without peer in Australia. With his band Crown of Thorns, Wilson has released eight recordings since 1986, culminating in the surprisingly successful (given its soul/blues bent) duet album 'Short Cool Ones' with Diesel in 1996. He has been described as "one of Australia's most important talents" and his new release 'The Long Weekend' a 22 song set of Wilson originals will reaffirm these accolades, and establish him as one of the most distinctive solo artists in the country.**

**T**hrough this period, Wilson has balanced a school teaching career with his musical pursuits which has allowed him the financial freedom to focus on the music he wanted to produce. In recent years family responsibilities have made it harder to pursue two careers, and as a result he has opted for his first love, music.

"It's been a necessity mainly, especially in the last couple of years - I'm on leave at the moment, I've always had the two careers, except when I took long service leave. When I first started I was making independent records and the only way I could pay for them independently was through having another job. We were sinking all the money from the band into recording and touring; it all came out of the one pile, so I'd have the job because it was taking all the money into music. Then it sort of gave me a certain amount of freedom to play any sort of music I wanted and I also felt I didn't want to be at that stage where I was doing nothing else but music. I was getting a lot of experience in teaching and now I've got a family so I've got to try and support them. I tried to see how much I could do with the music, I'd been a teacher for 20 years and I just decided in the last six months that I'd give it a go rather than die wondering."

"It is hard at times to keep the two up especially as you get older. I've got just one kid but we want to have others and I've only been married for about three years - not that long."

Chris Wilson's commercial success is arriving at a time where 40 looms, and whilst the adage of life begins at 40 rings true to people who have reached that milestone, Australia has not always been kind to our musicians who are perceived to be long in the tooth.

"I'd always wondered what life would be like for me when I reached 40" muses Chris. "In the past Australians have discarded some of our best talent when they reach a certain age and I could name them but I thought they had a raw deal. Some of our best songwriters and musicians have been treated like that and it is a real loss."

We would have to hope we never lose the unique talent which sees Chris Wilson make the harmonica scream as it does. Chris recounts his experience with the harmonica.

"My mate was a guitar player when I was in high school and he had an harmonica in the bottom of his draw with a double row of holes - I just put some sticky tape over one roll of holes and played that one for ages and I just jammed with him. So I just fiddled around and bought a 10 hole diatonic which cost me \$6, which now costs substantially more and I thought all my birthdays had come out at once. I can still remember it. I got it out of the box and it was wrapped in wax paper and it had a little bit of paper with how to play "When The Saints Go Marching In" and all that sort of stuff - I was so excited and I just used to play it all the time. I used to listen to records and pinch anything good and play it and that was how it started."

It was with my back turned in 1986 that I first heard Chris Wilson blow a harmonica. I remember thinking, who's that guitar player? He admits that the lines he plays are much more guitar lines than horn lines.

"I couldn't say I copied any guitarist but when I hear back what I've done it usually reminds me more of somebody copying a guitar than trying to emulate a saxophone. That's just my style. When you would've heard me back then - I would have been playing through my small Marshall Amp with a Dean Markley pre amp and so it was a compressed sound like a war

sound. My house was like an amp grave yard with distortion boxes and pedals but now I've come to the conclusion you just use a medium sized amp with an Astatic mic. Once you learn how to work the mic so to speak you get a much more open and airy sound. I use an Astatic - Hohner make a similar one called a Blues Blaster, but the specs are slightly different but then they're very similar. The Astatic is like a crystal mic, it's a high impedance mic, it's more prone to feeding back but it's got a lot of balls. I'm using a Fender Blues Deluxe, it's a great all purpose amp. The problem for harp players is it's hard to get an all purpose amp that you can use when you play small or large gigs. The one I've got is a little ripper because I've used it on every stage and I've never run it over ball - it always cuts through - I quite like it. It's got a drive channel in it but I've never used it at all. I run the volume on 3 or 4, I run treble, middle and bass on 6-7, presence on 3, I sometimes use the switch which boosts the highs, but that's about it. One tip that I would say is if you're playing through an amp, practice without the amp at home and that would stand you in good stead. A lot of people think that the amp will do the work for them but it's a very physical thing playing the harmonica - believe it or not! It's just like a sax - excepts it's breathing in and out you know? You've got to practice it at home just to get the breathing together otherwise you get no tone. Just

practice playing without your mic and your amp and when you get on your mike and amp it sounds ten times better."

"I use Hohners and Lee Oskars - usually special tunings in Hohners and just a major standard scale in Lee Oskars. There's a different harp for every key, and different tunings. I'll pick up my C in harmonica which

mostly means I'm blowing in which I use a lot for country style and folk and then there's second position which you use for blues a lot and if the band is playing G, I'll pick up my C Harmonica, or if the band's playing in A, I'll pick up my D Harmonica. If the band's playing in E, I'll pick up my A Harmonica and the effect it has is that you tend to be drawing notes more."

"When you're drawing more, it's easier to bend notes when you're drawing and it gives a much more vocal quality. And then there's third position which is the one below, and that's if the band's in A, I'll play in G which is more like a more minor scale. And then they reckon there is a fourth position which I don't know about. It's all quite complex really. Chris Wilson writes on the guitar and plays a bit of saxophone, and admits to having limited ability on these, but other musicians seem to interpret his writing very well." I guess I'm really lucky to have had great musicians to play with. Like Stewart Fraser, Angus Burchall, Chris Rogers my bass player amongst many others." He is particularly enthused when he talks about his bass player, Chris Rogers, who has been with him since the first Crown of Thorns. "He just knows how to lock into a groove and he's quite melodic too. He thinks up really interesting bass lines. There's so much humour in his playing and you can't say that a lot about bass players. I just think he's the best."

Wilson's new release was recorded in the home of producer Doug Roberts. With a band comprised of Chris Rogers, with Stewart Fraser on guitar, Angus Burchall on drums and percussion and Keyboardist, Jex Saarelaht, the emphasis was on spontaneity and capturing the moment.

continued on page 55

# TONE ZONE

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World Radio History

## DIGITAL 8-BUS CONSOLE FROM MACKIE

The 8-Bus series established new standards in affordable mixer performance by providing the equivalent of a \$20K console in a \$4K mixer. Mackie again is turning heads with the new Digital 8-Bus, a 48-channel digital console that rivals mega-consoles costing much, much more.

The Mackie Digital 8-Bus is a fully automated, 48 input, 8 bus digital console-with an analog feel-and analog features such as full meter bridge, trim control, mic/line switch, mute, solo, and 100mm motorised faders. With an abundance of DSP horsepower, the D8B offers 4 band parametric EQ, compression, and gating on all 48 channels and main L/R. The EQ, dynamics, and 2 on-board global effects (expandable to 8 stereo effects) are controlled from rotary controls in the "Fat Channel." A true 48 input, 8 Bus digital console with 24 bit main outputs.

The Mackie Digital 8-Bus features both 5.1 and 7.1 Surround-Sound capabilities (actually from 2 to 8 speakers in several configurations) in a user-adjustable 3-D graphic floating window. Industry standard 5.1 configures five output channels, Left/Front and Right/Front, Left/Back and Right/Back, and Subwoofer/Center. The 7.1 configuration adds a pair of Left and Right Center speakers to the five. A green ball, found at the center of the graphics window, represents a visual cue in which users can move off the "sweet spot" (center), toward or away from the designated speakers, moving around the grid.

The Surround-Sound window also includes 'Flyback' and 'Morph' time-based features. Flyback allows the user to drag the sound center around the stereo palette in real time and have it "fly back" to it's starting point over a specified time when released. The morph filter moves the sound center between point A and point B over a given time length. (screen shot included)

Not a Macintosh or PC based system, the D8B's on-board computer, 1.2G hard drive, 3.5" floppy drive, SVGA output, keyboard and mouse port, and 33.6k modem make this a completely stand-alone mixing console. The D8B runs on an exclusive Mackie operating system enabling the console to integrate into any existing system. There are optional analog and digital I/O cards, sync cards, upgradable and expandable effects cards, surround-sound capabilities, all available via an open, upgradable architecture.

For further information phone Australian Audio Supplies on 02 4388 4688.



## NEW FROM FENDER

Designed to meet the challenge of amplifying an acoustic-electric guitar, the Fender Acoustasonic Jr.'s exclusive String Dynamics Control (patent pending) responds to your attack, instinctively adjusting the high frequency output to compensate for the varying textures of your acoustic performance. Built-in chorus and reverb with 1/4" unbalanced and low-Z balanced inputs help deliver a sweet acoustic tone.

Direct from Fender's state of the art factory in Baja, California comes their new Deluxe series of guitars. Models include-

*Deluxe Nashville Tele*: alder body, 2 Tex-Mex pickups (neck and bridge), Tex-Mex pickup (middle) plus a string through body bridge and 5 way Strat-O-Tone switching.

*Deluxe Powerhouse Strat*: ultra quiet single coil pick up system combined with a 12dB active mid-boost circuit.

*Deluxe Active Jazz Bass*: time tested Standard Jazz Bass with U.S. Deluxe pickups and electronics

*Deluxe Super Strat*: Seven combinations of the super fat Strat pickups are available via the Deluxe super switching. Ash body and vintage gold hardware with brown shell pickguard.

For further information phone Fender on 02 9666 5077.

## NEW NANOTRACKER\* 16 CHANNEL MIDI RECORDER AT NAMM 1998

For MIDI composers and live performers, the Alesis NanoTracker 16 Channel MIDI Recorder provides an inexpensive solution for MIDI recording and simple sequencing. Using familiar, easy-to-understand controls, the NanoTracker is an excellent sketchpad for quickly capturing MIDI-based music. Recording on the NanoTracker is easy; just hook up two MIDI cables, press "Record" and start playing. If you make a mistake, an "Undo" function lets you start over again. Then, use the "Overdub" function to add more tracks. When you're satisfied with your performance, you can merge the new track with your original track and create more overdubs. And as a 16-channel MIDI recorder, the NanoTracker lets you record and overdub parts on all 16 MIDI channels.

For more advanced MIDI applications, the NanoTracker also provides features for sending and syncing to MIDI Clock so that other devices can be slaved to the NanoTracker's tempo, or to store and recall sysex data.

The NanoTracker will be available June/July and is expected to retail around the \$600 mark.

For more information Phone The Electric Factory on 03 9480 5988.

## Profile

### Karl Kippenberger-Shihad



#### What was your first bass?

"A Westone. Because I wanted to sound like the bass player from Metallica I got a distortion pedal too, but I sold that quickly. Then I got an Ibanez, black, loud, it looked really cool."

Karl now uses a 1974 Gibson Les Paul semi acoustic bass, Mesa Boogie Bass 400+ Amp, Dean Markley strings and an AMPEG 8x10 cabinet. But definitely no pedals. (Mesa Boogie and Dean Markley both sponsor Shihad).

#### So if you could have played with anyone, who would you chosen?

"Neil Young would be pretty cool to play with. Bob Marley and the Wailers. That's where the bass is at. But I'm really in to playing with Shihad."

#### What's your worst bass nightmare?

"I think I've had all of them (laughs). We talked about baptism by fire . . . my very first gig, the night before we played to 40,000 with AC DC, Shihad were showcasing a whole bunch of new songs as well as a new bass player. We come on and we're doing a new song and there I am first time on stage and going whoa this is a bit weird and the first riff in the first song I break my E string. I'd only been up there for about 30 seconds and I was like, what do I do. You know I had to play with another bass I'd never picked up before and that was a real nightmare."

#### What can't you do without?

"A great sound man. Having David (Wernham) with us means that we're going to sound the way we want to no matter where we're playing."

#### So what's Shihad up to now?

"We're busy writing songs for the new album. We're hoping to record in the States with a release perhaps later this year." Cool.

# MIDNIGHT OIL

DIESEL, DUST, PLACES,  
POSTCARDS, BLUE SKIES,  
INJURIES, SPECIES,  
SUNS, MOONS, RED SALES



A  
STUDIO  
TOUR



Midnight Oil's current release - a retrospective collection titled 20,000 Watt RSL - is far more than just a collection of great songs; it also represents a fascinating journey through a myriad of recording techniques. Over 21 years, ten studio albums and two EPs (created on four different continents with seven different producers), Midnight Oil have tried every conceivable approach to recording and sound production.

They've recorded traditionally, with an emphasis on live performance, on albums like *Place Without a Postcard* (produced by legendary British producer Glyn Johns) or their recent release *Breathe* (produced by Midnight Oil and Malcolm Burn). They've delved into the furthest reaches of early 80's studio experimentation with producer Nick Launay on albums like *10,9,8,7,6,5,4,3,2,1* and *Red Sails in the Sunset*. They've achieved a high pop sheen at Rhinoceros Studios with Warne Livesey (*Blue Sky Mining*) and they recorded *Earth and Sun and Moon* in a disused warehouse. These days, they're comfortably working with loops and samples with young Australian producer-de-jour Magoo on their yet-to-be-released new album, *Redneck Wonderland*.

"When we record, we're very instinctive and we draw on the talents of whoever's around," says the band's guitarist/keyboards player Jim Moginie. "We're a little predatory, I guess, in that we'll take ideas from people, learn from people, who we surround ourselves with. All of our records are very different, but it's still the same band. It's not planned and it's not predictable, it has lots of ups and downs."

For Moginie the one rule which has driven Midnight Oil's relentless creative drive is a desire not to repeat what's gone before. "If we're playing in the studio and we arrive at something that feels like something we've done before, we stop. We're constantly looking for ground that hasn't been covered before, but it's by doing that that you arrive at moments of revelation."

The four founding members of Midnight Oil have been working at this for a very long time (bassplayer Bones Hillman, a former member of The Swingers, joined in 1990 for the recording of *Blue Sky Mining*). Early albums like *Head Injuries* (recorded at 301 with Les Karski) were exercises in simply harnessing the band's terrifying live power and energy. As singer Peter Garrett puts it, "it's the sound of us going at it as hard and as loud as we can. All that impetuous youthful enthusiasm, the can-we-make-it-any-louder attitude."

It wasn't until the band travelled to London in 1980, at the invitation of veteran British producer Glyn Johns (The Who, Rolling Stones etc), that Midnight Oil came into close contact with what they'd come to regard as 'proper' international recording techniques. Although recording with Johns was a somewhat difficult process ("we were just

this young band and he had a lot of other stuff going on in his life," remarks drummer Rob Hirst), the band relished the opportunity to work in a different environment with someone who had a direct link to many of their greatest musical heroes.

"The main reason we travelled to Britain to record *Place Without a Postcard* was that, at that time, the feeling was that the records sounded better," says Peter Garrett. "It was that. And also perhaps a feeling that we needed to find new horizons to conquer. It was a very important album to us, because it was our first real experience of stepping outside Australia, writing songs about Australia."

While *Postcard* indisputably gave rise to some wonderful songs (including *Don't Wanna Be The One* and the atmospheric *Armistice Day*) it was the band's sessions the following year at London's Tonwhouse Studios - with a very young Nick Launay - that paved the way to the band's first real sonic triumph. Utilising state of the art digital technology, including synthesisers and first generation Linn Drums, the band crafted a sound like nothing anyone had heard before. Songs like *US Forces* and the band's breakthrough hit, *Power and the Passion*, represented revolutionary use of the recording studio.

"10 to 1 was a really fun album to make," says Jim Moginie. "We really had that sense of unlimited possibility."

"With that album, we were one of the first Australian bands to get into sequencers and synthesisers," says Rob Hirst. "10 to 1 was quite a landmark album at the time, and still stands up really well, because it managed to combine all the aggression and frustration of Midnight Oil with some amazing studio stuff courtesy of Nick."

By the time the band regrouped to record once again with Nick Launay in 1984, they chose a completely alien environment - Tokyo - to work in. Somewhat stranded in this futuristic city, many miles from home and isolated from their surroundings by a formidable language barrier, Midnight Oil reached deep inside themselves to create *Red Sails in the Sunset*, an album that was almost psychedelic in its scope.

"Our brief at the time was just to throw away any boundaries regarding what music could be or should be," says Rob Hirst. "For that reason some people felt it was some unholy, unfocused mess, and other people regard it as the best album we ever made."

"It was an amazing time," concurs Peter Garrett. "I'd go into the studio and there'd be three tape machines looped up, engineers running around doing all sorts of stuff. In many ways it was a wonderful experiment, and it stands up together really well."

continued page 15

# Is this your microphone?



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For the location of your nearest AKG stockist, call 1-800 624 460.



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Never content to rest on their laurels, the Oils quickly changes tack - twice. First they recorded four raw, unadorned rock and roll songs (including the masterful Hercules) with American dance producer Francois Kervorkian at Sydney's long forgotten Paradise Studios (Species Deceases). Shortly afterwards, they began developing their interest in Aboriginal music and an inter-related spirit of place and sense of space. After recording the magically evocative Dead Heart with Nick Launay at 301, the band travelled into Australia's central desert for a life changing experience touring remote Aboriginal settlement. On their return they settled into the Albert's studio in Sydney's Neutral Bay with producer Warne Livesey to record the album that would become their international passport: Diesel and Dust.

*"If we're playing in the studio and we arrive at something that feels like something we've done before, we stop."*

"There's been a kind of folksy element in Midnight Oil for a very long time," says Rob Hirst. "I think you first heard it in songs like Kosciusko, but it really burst forward when we did Diesel and Dust."

"Warne is a really talented guy," says Moginie. "I mean there was a kind of tension there, because he likes things to be smooth and nice, and then you've got us, and we never really wanted that. But the combination worked. He's a very musical producer."

The band's follow up album - also produced by Livesey, in conjunction with the band, but this time in Sydney's state of the art Rhinoceros Studios - saw Livesey achieving an even higher level of sheen. It remains a controversial album for the band, but there's no denying the commercial accessibility of the album.

"Warne's whole thing was to get as close to aural perfection as you possibly could, or as close as we were ever going to get - and Rhino was the sort of place to do it," says Hirst. "The record does sound amazing. The studio was the great white hope at the time, although it wound up being a bit of a white elephant. It was indulgent, excessive, and I guess for us at the time it was the kind of luxury that's afforded to bands with a hit album, which we had."

"I didn't realise that we were making a commercial record, and we certainly never set out to," says Moginie. "We were actually a bit confused going into that record, we didn't really have the goods, but we ended up going for good songs and lots of acoustic guitars, and it worked."

After a lengthy break, Midnight Oil returned to recording in 1993 - again with Nick Launay - at the distinctively low-fi Megaphon Studios in the Sydney industrial suburb of Petersham. The result was Earth Sun and Moon.

"We are a reactive band, we're constantly rebounding from something - so after the high tech studio experimentation of all those 80's albums, we definitely swung the other way with Earth Sun and Moon" says Peter Garrett. "It was a return to analog recording, not too much stuff laid on top, not too precise."

"Earth Sun and Moon was supposed to be rougher than it actually was," says Hirst ruefully, "I mean, it stands up really well but we took too long to make it and some of our production instincts kicked in, we cleaned it up too much."

With the band's 1996 studio album Breathe - recorded in New Orleans and Sydney with Malcolm Burn, Midnight Oil aimed for as many live performances, and as few effects, as humanly possible. Songs like Underwater or Surf's Up Tonight revealed a warmth to the band's personality that stood in dramatic contrast to the youthful energy and relentless attacks of earlier albums.

"Breathe was supposed to be an atmospheric, spiritual album - and I think we succeeded in doing that," says Moginie. "I really enjoyed making that album - and I learnt an incredible amount in doing it."

"With Breathe," explains Hirst, "we set out to make an album that was literally the five of us playing an album that would be timeless in the sense that there's no little production gimmicks or manufactured sounds that would tag it to a particular era. You'd just hear the music."

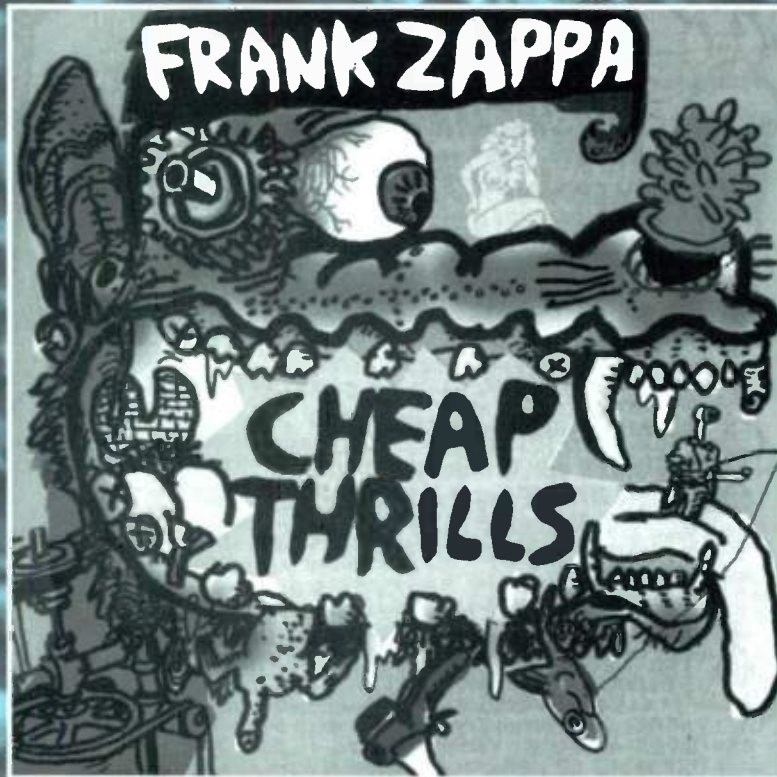
With Redneck Wonderland, Midnight Oil are again looking into the future with an album that will startle many listeners. Utilising contemporary production techniques to achieve a brutal, dynamic and completely contemporary production sound, The Oils are striking out in a new direction once again.

"In this band, what happens sometimes is that everyone else charges off down some road, creatively speaking, and one person is left dawdling along behind with their satchel over their shoulder," says Peter Garrett with a smile that suggest that that 'someone' might just have been him from time to time.

"But you go along and do your bit, you know, because you're in a band and that's what you do - and you have to place some trust in people after all these years. And you all hope that you'll come back in synch, which inevitably happens at some point. We always manage to come back into synch."

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**For further information phone Jands Electronics on 02 9582 0909.**

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**For further information phone Australis Music on (02) 9698 4444**

### XFX1 DIRECT AUDIO PLUG INS

XFX 1 is the first collection in a series of high-quality DirectX Audio Plug-Ins from Sonic Foundry. XFX1 includes 6 discrete plug-ins: Reverb, Time Compress/Expand, Multi-Tap Delay, Chorus, Pitch Shift, and Simple Delay/Echo. XFX 1 optimizes editing time by allowing real-time previews. As parameters for an

effect are modified, the result is heard immediately much like adjusting the volume on a radio. For ultimate compatibility, XFX 1 installs into and operates seamlessly in any program that fully supports DirectX Audio Plug-Ins - including Sonic Foundry's award-winning Sound Forge 4.0. The XFX 1 CD-ROM includes native versions for Windows NT-compatible (x86, Pentium, Alpha systems), and Windows 95. RRP is \$249

### ACOUSTIC MODELER

The Acoustics Modeler Plug-In is a digital signal-processing tool that adds the acoustical coloration of real environments and sound altering devices to existing recordings. Until now, adding reverberation to a sound meant settling with the often-unnatural effects of artificial reverb units. In contrast, the Acoustics Modeler imparts and actually incorporates the acoustical responses of a given environment onto a sound file. Depending on the acoustics signature applied, the Acoustics Modeler can simulate responses varying from large concert halls to the vintage sound of old tube microphones. In addition to achieving realistic imaging, the impulses can also be used to generate unique effects.

The Acoustics Modeler includes an extensive library of extremely high-quality acoustics signatures, or impulse responses. Hundreds of hours were spent measuring the acoustics of many diverse environments to collect these impulse responses. RRP is \$249

**For further information on XFX1 and Acoustic Modeler phone Moore Music on 03 9419 0344**

### ALESIS NEW DM PRO EXPANDABLE 20 BIT DRUM MODULE

The DM Pro Expandable 20 Bit Drum Module is one of the most advanced electronic drum and percussion devices available. It surpasses the capabilities of what you expect in a drum module by offering features like 64 voice polyphony, a massive drum and percussion library that includes over 1,000 sounds, and open-ended expandability that lets you bring in new sounds whenever you need them. For composers who need a dedicated MIDI module for drums, or drummers looking for the professional solution for triggered electronic drum performances, the DM Pro represents the most powerful tool for creative inspiration. Designed to accommodate nearly any musical style, the DM Pro offers 1,024 different kick, snare, tom, cymbal, hi-hat, percussion and special effect samples. You can create and store up to 32 virtual drumkits, and each kit can contain up to 64 different drum sounds so the right drum is always available when you need it.

The DM Pro has 16 fast trigger inputs for drummers using electronic pads or triggered acoustic drums, and provides six independent audio outputs so that processing of levels and effects for discrete sounds is easier than on any other Alesis drum device. Plus, the DM Pro's customizable onboard multi-effects use the same processing engine as Alesis' top-of-the-line multi-effects device, the Q20. Its expansion slot lets you pull in new sounds anytime you need them. Since the PCMCIA-format cards store up to 8MB of memory, you can simultaneously access a massive collection of 24MB of sounds. Plus, the DM Pro

is compatible with Alesis' Sound Bridge sample management software, so you can burn your own sounds and samples to a card for customized sounds. Also, the DM Pro's stereo audio inputs on RCA connectors allow external audio sources, like CD Players or tape decks, to be routed through an audio system so drummers can practice along with recorded music.

**For more information phone The Electric Factory on 03 9480 5988.**

### YAMAHA DSP FACTORY

Yamaha Music Australia will introduce in August a revolutionary, new computer audio system; The DSP Factory - an exciting new system that provides a complete digital mixing and recording environment inside a standard personal computer.

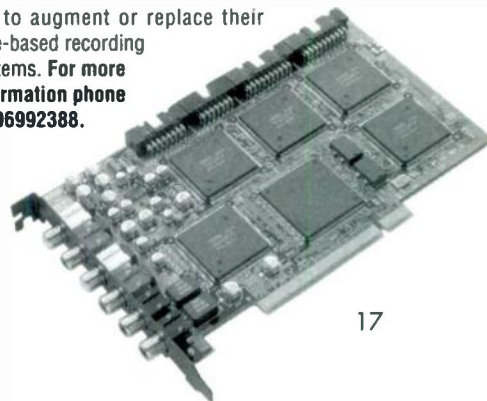
Utilising its unique advantage as a manufacturer of audio DSP devices, Yamaha's release of the first product in the DSP Factory, the DS2416 digital mixing card, marks its entry into the computer audio recording market.

When installed inside a personal computer, the D52416 digital mixing card offers the mixing power of the successful Yamaha 02R digital mixer plus 16 tracks of hard disk recording with up to 32-bit resolution. Two DS2416 cards can be linked to create a larger system.

Distributed in Australia by Yamaha Music, the Yamaha D52416 is available from August 1998 for a retail price of under \$2,000.

Installed in a personal computer, the DSP Factory is the first comprehensive digital mixing and recording system available, providing full-time 24-channel digital mixing and two of Yamaha's top quality digital effects processors, without having to rely on the computer's internal processing power. Additionally, the DS2416 card includes an audio-streaming engine which provides 8 tracks of simultaneous recording to, and 16 tracks playback from, the computer's disk drive. The Yamaha DSP Factory system will be a most convenient and affordable way for musicians and audio production customers to add top-performance non-linear recording to their systems. Because of its inherent creative advantages, such as editing capabilities and instant access to audio data, the audio production community is strongly moving towards non-linear recording on the personal computer. Using its DSP advantage, Yamaha is able to provide 16 tracks of digital recording with up to 32-bit resolution processed through a full-function 8-bus digital mixer inside the PC. This powerful combination will strongly appeal to the musician already using a PC for sequencing of MIDI instruments as well as those customers looking to augment or replace their

tape-based recording systems. **For more information phone 03 96992388.**



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# CHARLIE MORGAN

## A Drum Role For Elton John

**Charlie Morgan was recently in Australia beating drums for Elton John during the huge Elton John/Billy Joel arena extravaganza. Charlie, along with his drum tech Pete Mills took some time out to speak with Alison Steiven-Taylor**

It seems the best way to break the ice in an interview with one of the world's leading drummers is to talk about how drummers are always the brunt of jokes in the band. "Yeah" says Charlie Morgan, Elton John's drummer for 13 years. "I'll tell you one . . . This drummer decides he's fed up with being the butt of all the jokes and being treated like the idiot in the band, so he decides he's going to play another instrument. He goes down to the local music store and the bloke behind the counter says can I help you and he says yeah, ummm, and he gets overcome with panic. He looks around and he says yeah, I'll have that funny looking trumpet on the wall and the accordion over there in the corner. And the assistant says, well you can have the fire extinguisher, but I'm afraid the radiator's got to stay!"

And so begins a two and a half hour rave with the man. Charlie's in Australia for the Face to Face tour, with Elton John and Billy Joel. I ask him to talk about how he's arrived, at what can only be described as the upper stratosphere of rock n' roll, playing on a tour that rolls out across the planet swallowing massive outdoor stadiums and indoor arenas in its path.

"I started quite late actually, around 14 before I picked up a set of sticks. I messed around in a few pub bands in the early '70's and in '73 I hit the road with a rock band playing the German American soldiers clubs in Germany. That was a real baptism of fire, the winter of '73 was spent in Germany working 6 days a week 6 hours a night."

In the summer of '74 Charlie joined a band called Conkers, which went on to become the Kate Bush Band. Since then he's been on the road for the best part of twenty years, touring at the top end and the bottom end of the success scale. "Elton takes time off and you have to find other things to do", he explains, recounting tours across Europe with up and coming artists where they were pushed to fill 700 seaters. A far cry from tonight's 40,000 plus crowd. When he's not touring he's either producing, doing session work or playing on film soundtracks.

Charlie is Premier's longest endorsee. On this tour he is using a customised Premier 75th Anniversary kit. "Premier released a replica kit from the early days which had wooden hoops on the toms and the bass drum, but I opted for metal hoops which are gold plated. All the rest of the metal work is black powder coated. The symbols are Paiste. The electronic pads are Roland V Drums. They're new and really excellent, so much more versatile than what I was using before to get different drum sounds from the same pads. There is a certain amount of triggering I have to do with Elton. We need to get different sounds off things and being able to dial up different presets at the flick of a switch is so easy. Pete does that behind me." 'Pete' is Pete Mills, Charlie's personal drum technician (no doubt we're in rare air here).

To what extent do you rely on programming?

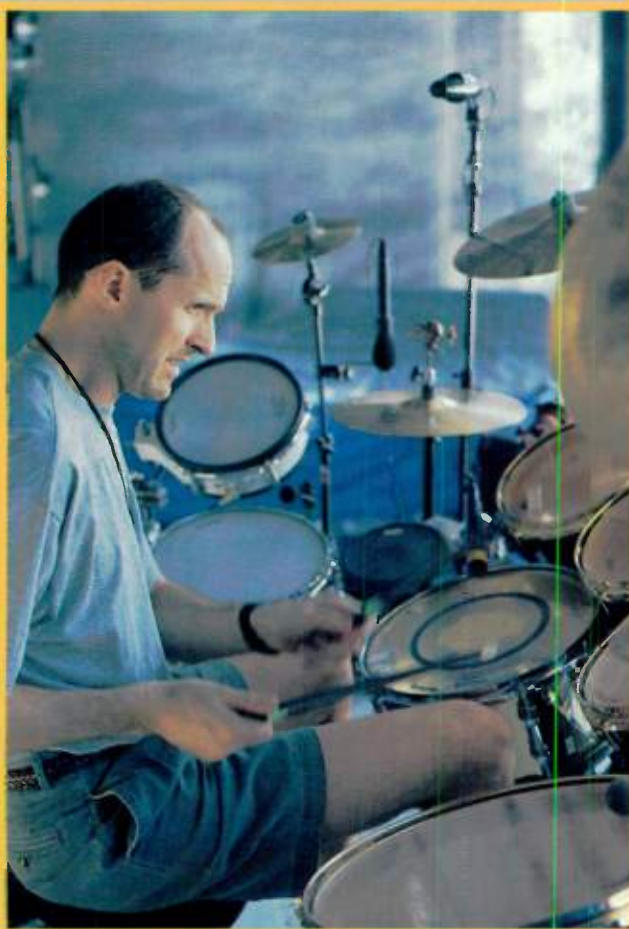
"We try to keep the programming to a minimum. Because we're triggering lots of sounds and a few loops here and there, we try and keep it as flexible as possible."

So what does your kit comprise?

"I've a 22" kick, 14" x 7" Signia snare, a Piccolo snare which is the only non-Premier piece and I picked it up yesterday, a Brady 12 x 5", brilliant, so sharp. The toms are 10,12,14 and 16 (inches). I'm a great believer in a two inch size difference between each tom. There's a 13" high hat, 20" ride, 16" & 18"

**continued over page**

19





crashes, 16" china and 8" & 10" splashes. I use customised Ahead Sticks which are aluminum with replaceable plastic sleeves. Very high tech and last up to seven or eight gigs."

On the massive stage Charlie's kit is positioned on a raised platform alongside Liberty DeVitto's (Billy Joel's long time drummer). Pete takes me through the set up. "We designed our kit rack ourselves out of gas pipe and special fittings so that everything slots into the same place each time. I have to think from a live point of view, sure it's got to be good for him to play, but I have to physically get it off the stage and out of everybody's way."

Pete, who's positioned behind Charlie on a lower platform throughout the gig, operates Charlie's monitoring system. He gets individual feeds and mixes Charlie's sound using 3 Allen & Heath mixers. One Scepter 12 channel mixer is used to do the drums and then there are two new Wizard Mixers.

"The old kit used to have internal mikes in it. We're not using that one here. It's all externally miked. I've got a boom that runs all the way around and picks up all the mikes and the pads for the Roland V Drum and it all basically comes down here to my splitter box. I've got all my own feeds off those microphones and the PA people get their feed. I'm completely independent to the PA people including the monitor guy. I've got all of Charlie's instruments on individual channels. We've designed it to suit our needs. It gives us more freedom."

After ten years with the man, Pete is much more than just a drum tech to Charlie. "I'm responsible for organising all the equipment. I liaise with production people so they know exactly what equipment there is. Charlie & I have to know how this works, so we both have to do our homework on this and I use these as well", he points to the equipment as he rattles them off.

"This AKAI S3000 sampler's used for drum loops, the DA for triggers and if we buy new gear we both work with it together so we know what's going on. Our headphone mix does everything, compresses, limits and makes everything bright and sparkly. Then there's the TC Finaliser and the headphone amps. We use in ear monitors by Future Sonics. I hear what Charlie hears throughout the gig so if he calls for something I know what he's talking about because I'm hearing it as well. Or if I think this needs to be louder or whatever, you know, give him more bass so it sounds better in the room, whatever, I can do it from here. I manage the whole thing so Charlie can just turn up and play."

As we walk across the bridge that links backstage to the main stage, I look back at the tonnes of gear which soar up into the light of a late afternoon sky. In less than twenty four hours all the gear will be packed away in the massive semis which line up at the rear of the MCG and shipped off to Japan for the next leg of this touring behemoth. Between now and then, however it's "time to rock n' roll". Cheers.

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# MUSIC NEWS



## AUSTRALIAN COUNTRY MUSIC GETS BIG MEDIA BOOST



The Australian Country music industry has been given a big creative boost - a vastly expanded Pacific edition of Country Music Television "CMT".

CMT is a 24 hour music channel not unlike MTV or Channel V, however it has a total country format and is carried by Foxtel and Optus. Currently CMT can be seen in 800,000 Australian homes and worldwide in over 50 million homes. Whilst CMT has been in Australia since 1995, it is launching a brand new programming format. Previously the format has been of solely American content and whilst some Australian music videos were shown, Australian artists were not really featured strongly within the programming. The new format has been designed specifically for Australia and the Pacific Rim region. Australian video clips will be a vital part of the new programming grid with strong emphasis on local tastes and demands. The new format provides a launching pad for many Australian artists to break internationally beyond their homeland. Country music has enjoyed a rapid growth worldwide and has provided a viable alternative for many listeners. CMT has nurtured and developed the younger demographics because fans are attracted by the visual appeal of the artist and their accessible songs.

Major Australian artists such as Lee and Tania Kerningan, Gina Jeffries, Troy Cassar Daley, Shanley Dell, Becky Cole, The Dead Ringer Band, Mitchell Chadlow, Graham Connors, Mark O'Shea, James Blundell, Keith Urban and the Ranch and more will feature in CMT's specials.

CMT Live, a new highlight, was shot on location at The Basement in Sydney this year, featuring Troy Cassar Daley, Becky Cole, Mitchell Chadlow and Gina Jeffries. Artists such as Lee Kerningan who launched his fourth album "Hat Town" for a large country music association contingent in Sydney recently has sold more than 350,000 albums through extensive touring and wide exposure on CMT. CMT will doubtless also spotlight the careers of many other talented young Australian as the genre grows here.

Not only is the expansion of CMT's programming a great opportunity for Australian musicians, it is also a reflection of how popular country music has become within Australia and finally Australian country music fans now have their demands to see and hear their local artists satisfied.

Jeff Chandler, Executive Director of Country Music Association of Australia (CMAA) and currently Manager of Lee and Tania Kerningan, Janes Saunders and Colin Buchanan, is naturally very enthused about the advent of the programming of CMT. He sights the industry's biggest problem to date as being a lack of media support particularly in the cities. "Unless you have a top 40 single, we can't get on the mainstream clip shows and because of this the record companies and artists have been reticent to invest large amounts." CMT now gives us the opportunity to have better quality clips produced and it augers well for the future, he said. "Even if only 10% of the 800,000 subscribers to CMT tune in regularly we are well ahead", he added. Jeff concluded that without the support of music retailers and community radio, country wouldn't have been where it is today in Australia, and expansion of CMT will hopefully give retailers something back with increased store traffic and country music buyers.

## PACIFIC CIRCLE MUSIC IS CALLING ALL BANDS

Applications are now being taken for musical acts of any size and style to be part of the Pacific Circle music showcase program taking place in Sydney from October 15-18 this year. Pacific Circle Music is both a music industry event and public festival which aims to increase business and awareness of Australian music. It will comprise a Convention and Exhibition outdoor festivals, youth education program and show cases with the headquarters for this year's event being Old Sydney Harbour Casino. "If you're an unsigned act it's a great opportunity to get in front of booking agents, publishers and A & R scouts. If you're already signed it's about getting to the next level, we're currently targeting overseas delegates, specifically A & R people and the agents who book the European and US Summer festivals. Australia has a reputation for being able to deliver live and we have reps in the UK, US and Hong Kong spreading the word." said Showcase Manager Paul Buchanan.

You can contact Pacific Circle Music on 02 9211 1466.

## SOUTH EAST QUEENSLAND SCHOOLS BATTLE OF THE BANDS

The South East Queensland Schools Battle of the Bands, hosted by Trinity Lutheran College on the Gold Coast will be held this year on 17 October 1998 as part of the festival of the Gold Coast at the Gold Coast City Council Grounds at Evandale. The competition attracts bands from Rockhampton down to Coffs Harbour. The expected prize pool this year will be in excess of \$31,000 in cash, holidays and prizes of musical instruments and gear. This year 25 bands will

compete in front of crowds of 7,000+. You can pick up an entry form at Gold Coast Music, Southport, and Drumworx and The Guitar Garage in Brisbane, or from branches of Westpac Bank from Rockhampton down to northern NSW, as well as from Trinity Lutheran College in Ashmore.

If your school hasn't told you about the competition and you wish to enter, you can contact Cynthia Williams, the Director of The Battle of the Bands on 019 620 967.

## PEAVEY OBITUARY

On March 7th 1998 Melia Peavey, wife of Hartley Peavey and president of Peavey Electronics Corporations died of a cardiac arrest in hospital at Meridian Mississippi.

Melia started at Peavey in 1972 and has been closely involved with the growth of the company since then. As President of the corporation she was responsible for the day to day operations including the marketing, advertising, manufacturing and financial management of the company. Melia believed strongly in people, and worked hard to establish job skills education at Peavey. As she once said: "When people think of Peavey Electronics they think of the more than 1,000 products we manufacture. But both Hartley and I feel that it's the development of the people that we're most interested in. To watch someone blossom and grow, and to be a small part of that - That is what makes this so satisfying."

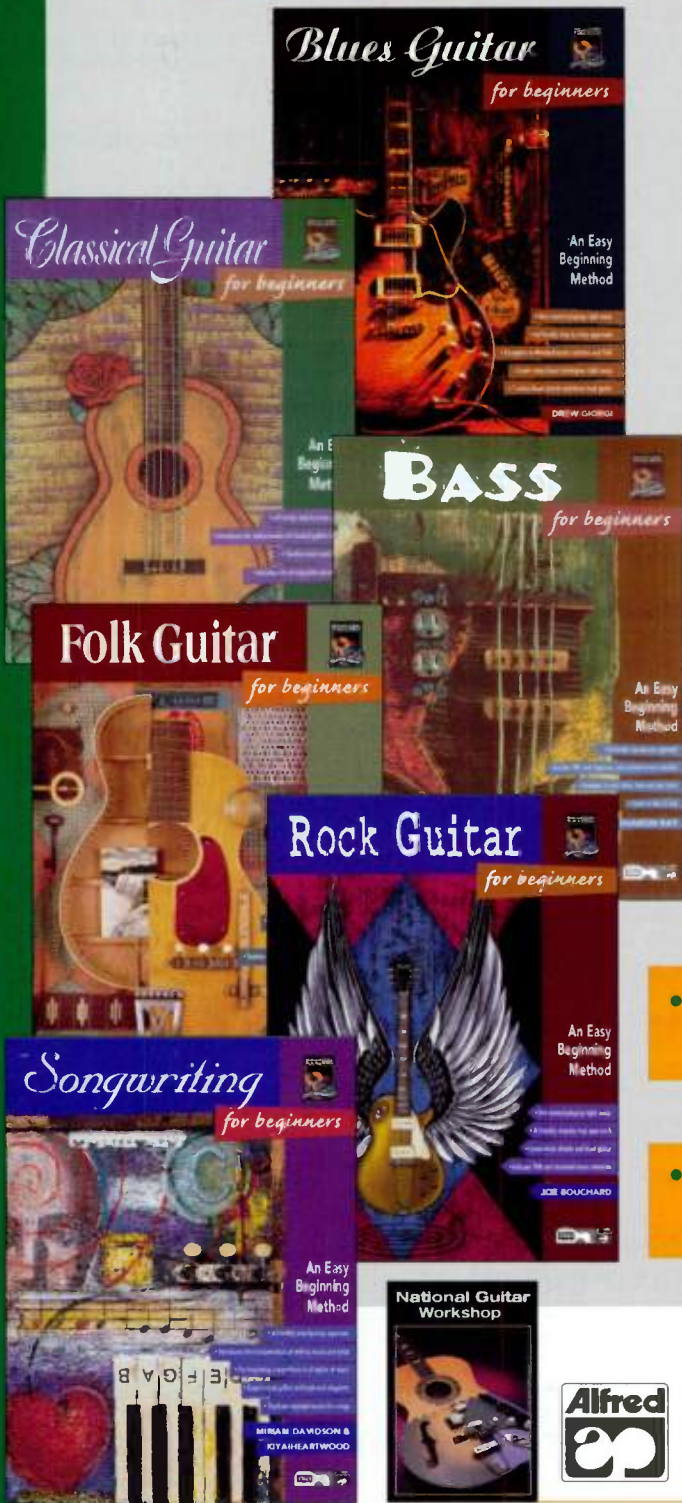
Melia also felt strongly about the plight of abused children, and initiated many programs to help reduce this problem in her home state of Mississippi. Melia touched everyone who knew her with her kindness and sincerity. She will be greatly missed in the music industry worldwide.



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# Daze Of His Life: Aerosmith's Joe Perry

By christie Eliezer

Despite the influx of new guitar bands, Aerosmith maintain their style. Their '70s creed, "\*\*\*\* it, let's just do it" no longer includes a huge drug intake and excessive lifestyle. Now aged in their late '40s, the members of Aerosmith have cleaned up. The creed extends only to the music.

Last year's 'Nine Lives' saw them trying adventurous new ground. There were numerous dramas around the time of its recording — parting ways with manager Tim Collins who in turn told newspapers that singer Steven Tyler had returned to drugs; drummer Joey Kramer's depression over the death of his father and problems with his marriage which saw them initially use session drummer Steve Ferrone; and switching from original producer Glenn Ballard to one time Sydney resident Kevin 'Caveman' Shirley who produced silverchair.

The Ballard sessions in Miami had been experimental. At the time a hot name, after Alanis Morissette's 'Jagged Little Pill' smash, Ballard had to bow out as sessions for 'Nine Lives' became delayed. He'd already turned down a Van Halen project and was eager to get on with launching his own record label. The Ballard tapes were dumped, much to the anger of Tyler, who liked some of the drum machine experimentations.

Despite all that, Aerosmith made one tough rock record that mixed riffs with psychedelia, Moroccan and sitar-tinges. Joe Perry proved himself to be as dynamic and inventive a player as he'd ever been.

**Q: What was your first guitar?**

A: "An acoustic Silvertone which cost about \$14 and came with a 45 rpm (single) on how to tune it."

**Q: What guitars do you normally use these days?**

A: "Mostly Les Pauls, I have about 20 of those. I have two main ones. There's a vintage '60 which I used for a mellower tone. The brand new Joe Perry signature model come in handy because they're tighter and brighter. For variety I play a '57 and '59 Fender Strat and a new Mary Kay reissue Strat."

**Q: What's your amp and effects set up?**

A: A vintage 100-watt Marshall Super Lead, an ARD, an old blonde Vox AC30, a Fender Tonemaster for the 'Fender' sounds and a Blackface Twin Reverb. I don't have that many effects, ya know. I like a Rat distortion pedal, one of the original red Digitech Whammy pedals, one or two flangers, a Klon Centaur and the Sobbat Glow Vibe which is kinda like the Uni-Vibe. "I also have an old AR300 Marshall Tape Eliminator. It was built in the '60s for (legendary US record producer Phil Spector) as a box to simulate the tape slap echo he used all the time. It's analogue, so it's a warm and nice sound. I use plenty of Monster Cable and a little Boss DM-1 analogue delay."

**Q: What's your fave guitar riff of all time?**

A: (Long Pause) "Er, 'Draw The Line.'"

**Q: Whose guitar would you have if you had the chance?**

(Steve Tyler, interrupting): "Slash's...because it's Joe's anyway!"

A: "I'd say the guitar that Chuck Berry used when recording 'Maybelline.'"

**Q: The original version of 'Nine Lives', with Glenn Ballard, was far more experimental, wasn't it?**

A: "We told Glenn we wanted to experi-



ment, and he took us to new ground, using a lot of real cool digital stuff. But at the same time, our fans were saying that they wanted to hear the old hard rocking Aerosmith, which is where Kevin Shirley came in. He's old school hard rock. But, ya know, that Ballard stuff will eventually see light of day, in a boxed set or something. I'm not saying when but it will happen sooner or later."

**Q: Can you see the influence of Aerosmith on a new band like Kula Shaker?**

A: "Yeah, they have a lot of Yardbirds influence too. The singer's something special on record."

**Q: How did you get the Indian sounds on 'Taste Of India'?**

A: "We wrote that with Glenn in his place in LA. He worked on the Alanis Morissette record in a room above his garage. He came up with the riff, you should hear the demo, it's a killer. We tried it with sitar and high banjo thing for effect in the background, and finally we went for this guy who plays the 'sarangi' which sounds like the sitar. It's funny, but that track translated into clubland for us. We were just doing like an Indian track. But we went over to Europe and were hearing a lot of techno that hadn't come to America yet, and it was all this great Indian sound."

**Q: Is it true that Aerosmith initially got together because Steve wanted to cut a demo so he could join the Jeff Beck Group?**

A: "Yeah, Beck was looking for a singer at the time. Steve, Tom (Hamilton) and I cut the Beatles cover 'I'm Down' in a club, and we recorded it on a tape recorder so Steve could send it to Beck. It didn't happen, so we stayed together. Tom and I played in pretty amateur kind of outfits, loose and jamming. But Steve came from New York, his bands opened for people like the Yardbirds and he'd met Donovan and the Stones, so we figured he was pretty cool. The first thing we did together was 'Train Kept A-Rollin' because that was our common ground. It's an extraordinary song."

**Q: You're said to have been the godfathers of the '80s glam-metal scene with Crue, Poison and Warrant. But did Aerosmith intend to be a glam band?**

A: "We wanted to be early Fleetwood Mac, we listened to them a lot. The idea of me playing six-string on 'Back In The Saddle' came from the fact Peter Dinklage played one. We dug the Beatles and Yardbirds. Joey played in R&B acts so a lot of James Brown got thrown in there too."

**Q: Where did you come up with the riff for "Walk This Way?"**

A: At a soundcheck in Hawaii. I was into the Meters at the time and wanted something funky. It's used a lot by strippers, a lot of our songs are, actually."

Aerosmith will return to the limelight in September when they release the main track from the soundtrack of the blockbuster film "Armageddon".



Samick's latest LJ028A jumbo-sized acoustic guitar has just arrived and offers a big jumbo sound with powerful, but not booming bottom end. Features include natural satin finish to ivoryoid bound body with Grover diecast machine heads. Samick's new MM style bass with solid body, maple neck, sonokeling (like rosewood) fingerboard and diecast machine heads features a powerful, open style pickup, volume and tone controls and MM style bridge and scratch plate. It's available in metallic red or black finish.

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DX Percussion's new deluxe 5 piece, power tom drum kit offers a host of pro-style features such as 22" x 16" bass drum with 20 lugs and HD fully adjustable spurs, 14" x 6 1/2" deep shell, metal snare with 20 lugs, HD fittings and double braced hardware. At around \$700, this kit has all the features of a much more expensive outfit.

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Di Marzio's new guitar cables featuring Belden overbraid cable with switchcraft jacks and a handy, reusable cable tie have scored amongst the world's best, in a recent American magazine review which conducted rigorous testing on leading brand cables. Microphone cables are now also fitted with Neutrik connectors.

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**For further information phone 03 9480 5988.**

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Allen & Heath has added a series of new key features to their extremely successful 8 group/8 auxiliary GL3000 Mixer and renamed it GL3300. The most notable additions are four mute groups, group mute switches, direct outs on every channel, an 8 group out option on a 'D' connector, group 1-4 inserts, +6dB boost on auxes and matrix sends, and four different input mono/stereo channel configurations.

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Welcome to our special feature, "The Keyboard & The Electronic Musician". Over the next 20 pages we speak to several keyboardists and look at the latest keyboard and electronic music product to offer you a snapshot of where keyboard technology is at today. Enjoy!

Chong Lim had never touched a keyboard until he was twenty years old. He began playing with James Valentine (The Models) at Melbourne Uni, and then joined Vanetta Field's Gospel Band where he first met one of Australia's great bassists, Joe Creighton, a friendship and professional relationship which blossomed to this day. He toured with the Eurogliders, Germaine Jackson, WJAZ, and many more culminating in getting the seat in John Farnham's band. Add in Tina Arena, MD for the George Martin Tour, MD for the ground breaking aboriginal musical "Bran Nu Bay" and various TV Shows, and an impressive career takes shape.. He has through all these years also been a principal clinician and consultant for the Roland Corporation. 1998 has seen him produce Tommy Emmanuel's new album, and most recently an appointment as MD for the huge Kylie Minogue tour sees Chong's career flying. Bob Walker spoke to him during rehearsals for Kylie's tour.



**You've been able to make a career out of this. Was this always your goal?**

Actually I never started out to be a musician. At university I was studying something some thing else and I just got asked to play in bands. I had to really scrounge to buy my first keyboard which was a DX-7. But it was a good keyboard to learn on because it was so hard to program and from then on I caught the bug and I really wanted to play and then it was a matter of hoping that I got asked to do the right gigs.

**What are the key turning points in your career as a professional?**

I was asked to join a couple of bands and then I got asked to do sessions which was another turning point because I started learning the studio craft. Joining John Farnham's band was a good key gig to have and then I guess the other bits I've done such as TV things, The Logies, Don't Forget Your Toothbrush.

**Was that your first TV gig?**

Yes as a Musical Director, "Don't Forget Your Toothbrush" was my debut I'd say and then I've done the last three Logie Awards for Channel 9 and then being asked to do the Crown Casino Atrium Music was great because it was an Orchestral piece and a significant turning point. I guess every time you get asked to do something in this business it's a turning point and nowadays people also know me as a keyboard player/Musical Director - I get asked to do a lot of Musical Director type jobs like the Kylie Minogue tour and then before that I did a little thing for Boz Scaggs at the opening of the Hard Rock Cafe, , and so on.

**So to get to this stage of being able to make a good living out of it you've had to diversify - Have you concentrated on that?**

Yes I think in Australia you have to diversify. I was also a clinician for Roland Corporation. I was a struggling musician then, trying to just have gear let alone get gigs and it was a good period of my life because I was forced to really know the gear world and perform as a one man show and interact and I learnt a lot and met a lot of people. There were a few people who were instrumental in helping me get started. I'd done some work with Melbourne retailer, Barry Croll through schools and courses. He'd seen me hanging around in shops and he recommended me to Roland and then

Manny of Manny's in Collingwood and the guys at Allans also put in a good word for me and after a couple of months Roland asked me to do some clinics with them and all this gear arrived one Friday and was I asked to do the following Thursday and I was forced to learn it all. It was a start of a very fruitful relationship between Roland and I that culminated in my being involved in the research and development team in Japan.

I think in this country you have to diversify unless you're an original band and can specialise in what you believe in and in a particular style and direction. But for those people who aren't in an original band you have to. You have to be able to go from playing in different kinds of bands to TV and be able to do an ad or film score, whatever - you have to diversify.

**There appears to be a shortage of high profile of keyboard players in Australia. Why do you think that is?**

I think because Australia is not a Keyboard type of place like America is. Even in America gone are the days of Keith Emerson or Rick Wakeman from England. That era which we tend to refer to as dinosaur rock is gone. These days people are looking at grooves and the keyboard player has become a different beast. Today's keyboard player has become like a Producer, Mixe. He's not just this flashy guy with 900 keyboards on stage, he's now a producer who delves into production techniques, delves into sounds and is part of the fabric of a piece rather than this kind of amazing, fast licked player.

**Keyboards are also intrinsically linked to technology now.**

I think you still have to get your music education together and understand music - besides that the keyboard player has to be able to program sounds, synths and sequencers - the keyboard player is someone who has to have arrangement and production skills. I guess a keyboard player has to have playing skills, theoretical skills, music skills together with a good knowledge of technology. You don't have to have it all but it's good to have that grounding.

**What do you think is the future role of the keyboard in music?**

I think that there'll always be a place for it - there's always this back lash from who people don't want to have anything to do with keyboards. But the cycle turns. One time there'll be a lot of work for keyboard players and other times there'll be nothing. Keyboards are now intrinsically linked to loops and stuff like that - so if you hear a record and there's no keyboard in it but there's loops, usually there's a keyboard player involved.

**Where do you think music technology is headed?**

I don't think there's a lot of incredible innovation going on at the moment as compared to the break throughs of the Prophet-5 and DX 7 and the D-50 days but on the other hand, I think it'll be in the feel of quality - you know the higher sample rates and higher memories will make keyboards more powerful but whether they'll be innovatively different will depend upon some other technological break through. You know, next year you'll buy keyboard X and it'll have 9000 more sounds that the last one and 3,000 more effects and two years later there'll be one with a hard disc recorder and everything else in it so I think technology will always improve what you can get for your bucks.

**Does keyboard remain a key performance tool or do you think its applications are moving more towards composition and production?**

I think you'll always need keyboards in bands except for the specialised bands which are guitar orientated. But keyboards are always intrinsically a very important production tool in studios in all styles of music. You still always need keyboards live and in the studio, because they can give textures, samples, and a lot of the time people turn to the keyboard player for the chords and the structure of the songs and they're usually the ones who run the computer and whatever, so the keyboard player will always have a place.

**What's consumed you in the last year or two?**

I was involved with Crown Casino's atrium music - the 100 minutes of orchestral music that I composed (I also got David Herschfelder and Guy Gross to do it with me). That was a mammoth job that took a very long time because while I was doing that I had to go on tour with John Farnham's Jack of Hearts Tour. But it was a very difficult period because I had to prepare for the Crown Casino concert opening as well as writing the Crown Casino ad - a huge Orchestral ad and then straight after that I had to do the Logies. This year I've been busy producing Tommy Emmanuel's solo album and for the last couple of months I've been in LA mixing it and then I've rushed back to Australia to start rehearsal for Kylie Minogue's upcoming tour which we're doing right now and we'll soon start touring both locally and overseas. I also do some occasional work with Roland - I've still got a fantastic relationship with them. I was involved in the sound design and sound patch programming as well as waveform selection for the JV10-80 series

**What gear are you using and what applications are you using it for? The Kylie tour is a good example. - what equipment do you have around you?**

For the Kylie tour I'm using 2 Roland XP80 series, fully laden with the vintage synth keyboard/orchestral sounds and then I've got 2 Roland JV 10-80's on a rack as well and S7-60 sampler on the rack and an A-90 mother keyboard for pianos and some midi stuff and that's also basically my home studio set up. I use the XP-80 as the central command and a Mac computer with Q base audio. I've got a Super Jupiter, Mini Moog, O2R Desk, DA-88, Pro Tools, Logic and Performa software. The reason why I have so many modules is that you have to get at these patches as quickly as you can and also for polyphony purposes you need the numbers. Q base audio which I love using - it's my main engine.

**So what's actually involved in being a Musical Director for say Kylie Minogue?**

I'm the guy that the management contacts to put together the band and then with the band I'm always forever using my friends who I've been playing with for a long time and I'm like the overseer who makes sure the grooves are right and everyone remembers their parts and also the arrangements of songs. I make sure the arrangements are faithfully followed and the live versions are cutting it, and the tempos are right and really you have to have the eye and ear to dissect pieces and to take them apart if there are problems. With this band it's a band of fantastic musicians with whom I've been working for so long. It's almost an automatic process. But I guess the Musical Director takes on a lot of responsibilities of making sure that the overall show is okay - but I've got the added responsibility of making sure that things are working and flowing smoothly, and of course added to that responsibility I've still got to play keyboards and program them. The band usually rehearses until 6 and I have to stay back until midnight to do my bits.

**What sort of relationship do you tend to have with the artist in this sort of set up? You know one on one?**

It changes from artist to artist. Some artists rely on you more than others, but artists are like any human being and musician - they need not so much guidance, but they need to consult with someone else whose got a musical ear in terms of arrangement and song order/set lists and personnel and what's working and what isn't. I guess a Musical Director is sort of like a sounding board. But again it depends upon the artist because some don't need as much help as others. Some tell you what they want and some ask for advice.

**How was it working with such a legendary producer George Martin on the Beatles gig?**

That was an unbelievable experience. I was a little nervous because again, besides being the Musical Director of the band and trying to get all the music side together and learning the songs, I actually had to help arrange certain tracks like "Got to Get You Into My Life, Strawberry Fields and so on, orchestrate them and just making sure everything was in order. But it was just a fantastic experience working with George Martin and a pleasant surprise. He was a very easy going guy, very, very musical and I guess when things don't go right which happened once or twice, he can be pretty tough, but he's a fantastic human being, very easy to work with and all round great guy and you can see why he's where he is - it was just an absolute joy. I must say that that must be one of the highlights of my career and I can say that it's probably the same with Glenn Shorrock, Tommy Emmanuel and all the musicians involved on the tour with us, we just loved working with the guy, we're waiting for him to call us back for more.

**Are you classically trained?**

Yes I had classical piano lessons. I'd never touched a keyboard until I was 20 years old when I first came to Australia. I remember first seeing bands and listening to keys, and saving to buy a Rhodes. But I had a classical background but it's been so long now that I'm not so good though. Recently I bought an whole pile of Mozarts and Beethovens because I wanted to have a regiment of practising by getting up at five in the morning and practising for two hours and of course it never happened. I've got the books on top of the piano but I haven't actually practised yet!

**What would you say to a musician who's looking to be a keyboard player?**

Most importantly I think you've got to work on the music side of things and learn your music, the theory and the chops, your scales and on top of that you need to understand your keyboards, understand what they do, it's not really as daunting as it seems. It does what you ask it to do, but you just have to open the box and try and press as many buttons as you can and stuff around. How I learnt to program was I listened to each sound and I dissected it and understood what was going on, why a sound did a certain thing and tried to really know every bit of what the keyboard did. Now I don't do that any more because I'm so busy, but in the old days I would know about everything that a keyboard did. Actually a lot of the times you don't even need many of the things, but it's good to know it all because you never know when you'll need to use it and history is graced by people who know nothing about music but have made it and become very great musicians without learning or knowing anything about music or technology for that matter. However, if you want to know it, it'll make you a better musician and widen your horizons to be a professional musician.

**Rob Walker**



# CLASSIC TECHNOLOGY: Yamaha's GT2 Digital Grand Piano

The manufacturer's glowing rhetoric that follows a new musical instrument release is sometimes overwhelming. Often the marketing department would have us believe that they have reinvented the wheel when realistically there has been a minor variation on an old theme. However occasionally a new technological breakthrough is worthy of further investigation. In the case of Yamaha Music and their Hybrid Piano technology words like groundbreaking and revolutionary can be used genuinely without apprehension. Hybrid piano technology is a collision of the old world with the new. Demonstrated to great effect in the new Digital Grand Piano GT2, Yamaha has captured the true essence of an acoustic grand piano by incorporating a real piano action, with natural touch, feel and pedalling, however the sound is produced using sensors and circuitry rather than piano strings. Visually the GT2 has all the hallmarks of a traditionally crafted grand piano with classic curves and elegant detail but with half the depth and less than half the weight of the smallest acoustic grand. Due to its economy of scale, the GT2 is a perfect keyboard for the apartment dweller, restaurant and recording studio markets. It possesses all the benefits of a grand piano plus will never go out of tune. With an acoustic grand, atmospheric conditions can play havoc with tuning and consistency of sound on a day to day basis. Ask any studio technician how hard it is to achieve tuning consistency with a piano. Yamaha's extensive knowledge in the area of sound technology has been put into great practice on the GT2. Tones are sampled throughout their full acoustic range from the Yamaha CFIIIS concert grand, using 30 megabytes of memory, over ten times more powerful than a standard digital piano. To top it off the sound is amplified through six, three way speakers at 60 watts per channel.



A headphone socket allows for private enjoyment and MIDI compatibility ensures that the more technological advanced player can utilise the latest computer technology to aid in their composing.

So how does a hybrid piano work? Underneath the grand-style opening lid is where it all happens. Yamaha Music's keyboard technician Brent Ottley explains "An optic fibre system is mounted above the hammers and as a key is depressed, a shutter on the hammer shank interrupts the light beam. The velocity is measured by timing the speed of the interruption. Under the key is a similar optical system which measures the interval of time that the note is held down. The onboard computer combines this information and reproduces the piano sound and dynamics exactly as you played it." "If you play lightly, even though it breaks the beam, it will give you no sound, just like a real piano." says Brent. "The velocity sensor tells it that if this was an acoustic piano it would make no sound from that little pressure. The touch is correct. Three quarters of the way down the piano stroke comes a little bump called aftertouch and that's a very important thing for a piano player that plays a proper piano because that is their control point."

Historically speaking the piano has always reflected change in society. The organ gave way to the harpsichord which led to the piano in the dawn of the industrial age and now we find ourselves in the digital world of the synthesiser and sampler. More than just another new technological breakthrough, Yamaha believe their Hybrid instrument to be a change in the piano that will be with us forever.

For further information on the GT2 phone Lynda Evans on 0418 351 276.



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**KORG**

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## Mellotrons, Hammonds, Leslies. Some of the keys to CORDRAZINE.

# CORDRAZINE'S SamHolloway



The new Cordrazine album is unlike anything produced in Australia in a long, long time. Power guitar chords, Rickenbacker jangles and hip hop influences are nowhere to be found. With 'From Here To Wherever' you'll find the unique voice of singer songwriter Hamish Cowan and his romantic views and notions of the world brought to life with some epic, haunting melodies executed by real instruments and musicians. Cordrazine are aesthetically decades away from the media hungry, all consuming entertainment world of today. Their hopes for the newly released album are modest. As long as it stands on it's own merits with no comparisons, boundaries or walls, and as long as their long standing fans who supported their debut EP can get it, then that seems to be all that matters. Australian Musician 's Greg Phillips recently spoke to the band and in particular keyboard player Sam Holloway, who had a major part to play in creating the sound and feel of the album.

**On many albums the keyboard parts are fairly straight forward whereas with the Cordrazine album there seemed to be an opportunity to really stretch out...**

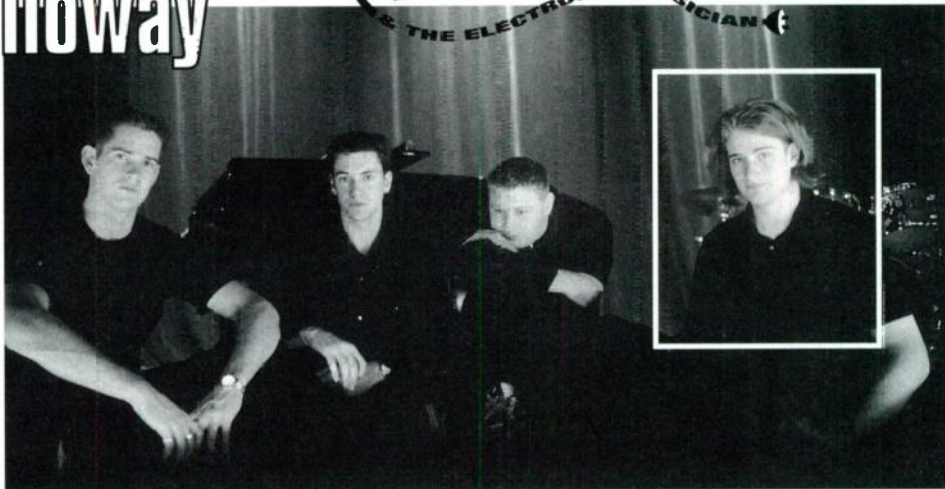
I find that with Cordrazine and the music we make together, there is a lot of room in there for a lot of things. I think the most simple way of describing it would be ..with a normal thing you've got lead guitar and rhythm guitar and then the vocal melodies and the guitar intertwined with it. Then there might be a keyboard player comping the whole thing but with Cordrazine I get to do the whole lot. Hamish plays very simple strummed chords and I find myself comping what he is doing and there's also a bit of improvisation in there as well.

**Did you experiment with many different sounds or did Hamish have a clear idea of how his songs should sound?**

We never went into a song with an idea of how it would sound. We never have a pre-production meeting. We just start with a bit of an idea and go from there. Most of the experimental stuff on the album were the Mellotron parts. I liked working with the Mellotron and we had different types of Hammonds, the C3, Leslies, an upright B3.

**You seem to prefer the older keyboards?**

I'd rather a B3 or a Leslie than a midi control studio. I just prefer analogue equipment. Everything today seems to be trying to imitate them anyway. You go and buy a keyboard and it's trying to imitate a Rhodes or a B3 or Moog. I've got my old Roland SH380 which I have 'Midied' up, it's a real old analogue keyboard but I prefer it because it's the real deal. It's a lot more costly and heavier to carry around but I like the sound and I think they go well with electric guitars and basses.



**I see on the credits that you also use some newer equipment.**

I just got a Roland JV880 Sound Module and I've been looking at their expansion cards they have been making of 60's and 70's keyboards. I think they are great. I think some of the sampling technology that is going around is good. Sony do some great stuff too, the onboard programs are really good. I've also got an 880 keyboard which is a Rhodes, Roland bought the Rhodes name recently. I was using a Yamaha CP70, the 1980's Cold Chisel age piano in a semi acoustic case but we just had to replace it, it was too big so we got a Fatar Studio Logic 76 note weighted controller.

**And what about amplification ?**

I use a KB100, my first piece of equipment I ever bought and my favourite. It just never dies.

**There are a lot of strings and other instruments on the album, how will you go about replicating those on stage?**

We could sequence the whole thing, replicating it exactly and we have experimented with things like that but it's just not the point. The point is to get across the melodies. Like the string section in 'Memorial Drive' basically I just give it really high and low draw bar settings and play the string arrangements. So all the melodies are all there and all the lines are there but the sound is not. But I think it kind of makes up for it. The same with the choir at the end of 'I Never Cared Before'. On stage Hamish is now singing the choir's solo vocal part. I just play a bit more piano and a bit more organ with the other hand. I just kind of fill it in. I find that organ, especially with the Leslie I can replicate and replace a lot of instruments, particularly because it's got such a wide sound band...a lot of high and lows and a lot in between. It kind of fills out like a 12 string guitar or string section. So all the poignant musical lines or rhythms will be there but not necessarily the same instrument as on the album.

**Do you work much with computers and music software ?**

I use Cakewalk and Pro Logic which is good to test out string arrangements or harmonies and

just to stuff around and have a bit of fun. You can get a rhythm section going, so you can practice. I had a little MC300 that was cool, like a little cash register. It had 4 tracks but I tend to be playing more games at the moment, I'm trying to get through Red Alert.

**Do you think we'll ever return to the days where keyboard players like Rick Wakeman and Gary Numan were at the forefront?**

You never know. I've got the best video of *Yes Live In Philadelphia* in 1979. In their set at the time Rick Wakeman did his own solo spot of about half an hour. He did stuff from his albums like *Six Wives Of Henry VIII* and *Journey To the Centre Of The Earth* just before the band's second set and it was just fantastic. It's amazing but I just don't think people want that anymore. I don't think that sort of thing will return until people want music. I think back in the 60', 70's and early 80's what was at the top of the pops was generally real music. Whereas today just about everything in the charts is more about style, especially the American top 10 which has nothing to do with music, it's all style. Marilyn Manson is the biggest crock of shit I've seen to be actually called music. It's a disgrace. It's providing a message to kids that they shouldn't want to hear.. "I want to kill people, I want to kill myself". It's just crap. So I don't think anyone like Rick Wakeman can be successful until people get back into buying music not buying CDs because they like what the band's wearing or what they are saying. Look at the Spice Girls. The most interesting thing I heard about them was that when they go to a different country they learn a verse in another language. They don't know what they are saying, they just learn how to say the words. It's like computer software or a product. It's not about music but T Shirts and Polaroid cameras and Chupa Chups. But...here I am in a record company office doing an interview, I'm part of the game now. But there'll always be a Yanni!

The highly recommended "From Here To Wherever" is out now through BMG Records

# New product for the Electronic Musician



## N5 FROM KORG

Korg is now shipping the new N5 Power Synthesiser for only \$1,999. The latest 64 voice, 61 key (with aftertouch) synthesiser from Korg uses similar voicing architecture to the NS5R and X5D. It also features: 1,169 programs, 302 combinations and 37 drum kits built in as presets. a user area with 100 user programs and 100 combinations, analog style knob control of assignable parameters and also assigned parameters such as filter cut-off, attack and release and effect mod.

The N5 also has a built in arpeggiator with 20 types of built in preset patterns. You can easily control latch, key sync, octave and speed with switches or knobs. It also syncs to MIDI clock.



One touch button select is offered on layer / split / arpeggiator functions and it also features a new resonance effect as part of two completely independent built in stereo multi effects. There's an all new large full graphic display, built in computer interface and each N5 ships with drivers and editing programs for Windows and Mac.

For a limited time, each N5 owner also gets a free computer interface cable and a free copy of Opcode's Musicshop, a 32 track sequencing and scoring package. That's almost \$300 worth of free extras so you have everything you need to make computer music (assuming you have a computer of course!). The N5 has plenty for \$1,999. It has lots of incredible programs, powerful editing and user possibilities, great arpeggiation, real time control: everything a beginner, multi-media composer or even professional will need in a keyboard.

For more information contact your local Korg dealer or John McCubbery or John Grant at MusicLink Australia on (03) 94299299, fax (03) 94270740 or email: [muslink@ozemail.com.au](mailto:muslink@ozemail.com.au) and tell them Australian Musician sent you!

## NEW POWERFUL SYNTHESIZER SOFTWARE IN AUSTRALIA

Datasonics, the manufacturers of Music Master Sequencing and Notation software have been appointed as the Australian distributors for Reality Professional Synthesizer software.

Lionel Murray the Managing Director of Datasonics said recently in a press statement that the distribution of Reality will be a valuable asset as it complements their existing software. Electronic Musician magazine recently awarded Reality their highest review rating ever. Reality is a specialist software offering five types of synthesis - Subtractive for that classic "analog" sound, Frequency Modulation in three different forms, Sample Playback with CD quality, Physical Models to create "real world" sounds and Modal for creating percussive and clangorous sounds and effects. Reality's 16 channel multitimbral capabilities are perfectly suited to a sequencer-based creative environment. Reality works in real time, just tweak Reality's controls and hear the change immediately. Reality utilises the power of Intel's rapidly advancing Pentium processors to provide this high level of performance.

Anyone who is interested in investigating the power of Reality further should visit the Reality website [www.seersystem.com](http://www.seersystem.com) - or call Datasonics for further information. 02 4759 1244. web [www.datasonics.com.au](http://www.datasonics.com.au)

## DANCE PAC FOR MAC

Steinberg are pleased to introduce the Steinberg Dance Pac for Mac! It Combines Cubase VST with ReCycle and ReBirth. This is the solution for electronic music producers and it is available NOW at an amazingly low price. Being the first package specifically targeted for the electronic music production market. The Dance Pac is the perfect solution for any dance music producer and DJ! The Dance Pac offers easy creation and manipulation of grooves and sampled material. With Cubase VST as the centre piece, The Dance Pac is the true integrated studio for any musician.

For more information phone Music Technology Ph 02 9369 4990

## MORE POWER FOR YAMAHA A3000 SAMPLER

Yamaha is following up on the success of the feature-packed A3000 sampler, with news from Frankfurt of an upgrade. Some of the Version 2 new features include: LOOP REMIX - Automatically rearranges a looped breakbeat into new variations. Gives you lots of new mileage out of your breakbeat patterns. LOOP DIVIDE - Automatically slices up a breakbeat pattern and maps the pieces to successive keys along the keyboard. You can then generate your own variations manually at the keyboard. A sample can be divided equally into any of 2 to 32 pieces. Version 2 now offers you a total of 16 different filter types: LowPass 1, LowPass 2, HiPass 1, HiPass 2, BandPass, BandElim, LowPass 3, Peak 1, Peak 2, 2 Peaks with new Distance parameter, 2 Dips with new Distance parameter, Dual LPFs with new Distance parameter, LPF + Peak with new Distance parameter, Dual HPFs with new Distance parameter, HPF + Peak with new Distance parameter, LPF + HPF with new Distance parameter. The Distance parameter available on the last seven types is the distance between the two filters. It is available as a destination in the modulation matrix.

Version 2 adds a powerful new LFO that you can set up separately for each

program. This new LFO can be synced by external MIDI clock. The new LFO appears as a source in the modulation matrix. Effect Routings - In Version 2 the Effects can be configured as follows: 1/2/3, 1>2/3, 1>2>3, 1/2>3, 1>2<3, and each effect can be routed to any of the assignable outputs.

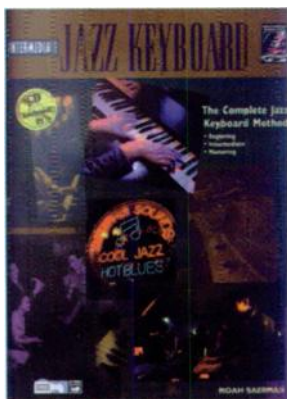
Other features include: ARRANGE Program or Sample Bank: - This allows the automatic mapping of all samples included in a Program or a Sample Bank to successive keys. MOVE Program or Sample Bank: - This allows the automatic building of a Sample Bank from either a Program or another Sample Bank. Or the building of a Program from a Sample Bank.

COPY: - This allows the copying of all sample parameters from one sample to another, from one Sample Bank to another, or from one Program to another. When copying Programs, you have the option to merge the data, or to copy just one of the effect blocks. FREEZE Sample Bank: - This takes the bank offsets to the samples in the bank, and writes them to the samples themselves. There are many more features available.

For more information phone Yamaha Music on 03 96992388.

## JAZZ KEYBOARD BOOKS

Alfred Publishing has announced the release of a new series of jazz keyboard books which came about as a result of a collaboration with the National Keyboard Workshop in America. The titles are Beginning Jazz Keyboard, Intermediate Keyboard, and Mastering Jazz keyboard. The series is ideal for anyone with basic keyboard skills, either as a supplement to traditional piano lessons or as a primary jazz method. The intention of the author, Noah Baerman, was to demystify jazz and make it less intimidating by introducing the basics of rhythm, harmony and improvisation and creating a solid jazz foundation. All three books feature Chapters on harmony, chords, scales and soloing, exciting original jazz pieces to practice and jam along with and easy to follow jazz theory lessons.



For more information on these books phone Alfred Publishing on 02 9524 0023

## GROOVEMAKER - INTERACTIVE SAMPLE CD

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click, and in the time it would take you to create one groove or remix the old-fashioned way, GrooveMaker can generate hundreds of possible mixes. The GrooveMaker mix engine has 8 stereo tracks with individual control over panning, volume, mute, solo, solo group, etc etc. You can also adjust tempo (+/- 20%) just like a DJ in a live situation.

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## NEW GENERALMUSIC KEYBOARDS

Thanks to a clear interface easy to understand, with PK5 and PK7 you will enjoy yourself from the first moment. The large display (backlit display on PK7) offers you a perfect overview of all functions and of the operating status of the instrument; the dynamic keyboard is ideal to play every kind of music. PK5 and PK7 are multitimbric instruments with 16 parts with a polyphony of 32 notes; the programmable split point and the possibility to layer two sounds at the same time let you create rich and modern sounds. Everything on PK5 and PK7 has been planned to make their use easy and amusing: it is possible to memorize in 63 Performances every sound, effect, pan, control, MIDI channel, track status, style, etc., and to recall instantaneously your configurations. The edit procedures have been made quicker with the "Quick Edit" keys which guide you directly to the various parameters. The stereo output lets you amplify PK5 and PK7 with your Hi-Fi system; the MIDI connections allow communication with every digital instrument. PK7 has a useful serial port for a direct connection to PC or Mac. The PK7 operating system is placed in a flash-memory therefore you can load new versions, updating the instrument with new functions. The optional Audio/Video interface lets you fully enjoy PK7 multimedia features: you can display on a TV screen the words of a song synchronized with the music in karaoke version. For more information phone InTune Musical Distributors on 02 9699 5600.

*From the inventors of the portable keyboard and the sampling keyboard...*



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# SYNTHESIZER TECHNOLOGY

unbelievably realistic acoustic piano sound, still requested and recorded in studios today."

Kurzweil's current model is the K2500, available as a rack unit, 76-note or 88-note weighted keyboard. "Now, over a decade later, Kurzweil's flagship is the K2500, and is every bit as powerful today as its ancestor was in the 80s," states Haughton. "The K2500 has 8 megabytes of onboard acoustic ROM and synth waveforms, expandable to 28 megabytes via a range optional orchestral, contemporary and piano ROM upgrades. It also has stereo digital effects, 48-note polyphony, a 32-track MIDI sequencer, and Kurzweil's VAST (Variable Architecture Synthesis Technology). The K2500 can read many Akai, Roland and Ensoniq samples or programs in addition to its own via its standard SCSI interface, and like its predecessors the K2500 has a software-based upgradable operating system available via a floppy disk."

"The K2500 is used by artists including Kenny Rodgers, Manhattan Transfer, Pink Floyd, and of course Stevie Wonder," he says of its devoted following. "The K2500 is the ideal workstation for the studio professional and the demanding live performer."

*Alastair Haughton, Sales Consultant, Music Technology (Kurzweil Distributor). Tel: (02) 9369 4990.*

*Email: mtsales@musictechnology.com.au The European Kurzweil User's Site: <http://users.skynet.be/catwim/euk/euksit.html>*

## NORD LEAD 2

**Ray Jones (Managing Director, Ibis Manufacturing)**

"The development of the Nord Lead is the realization of a long-term dream of Hasse Nordelius and Bengt Lilja, the owners of Clavia Digital Musical Instruments AB, in Stockholm, Sweden," says Jones. "And the Nord Lead 1 keyboard was first presented in early '95 at the Frankfurt Messe. Since then it has earned a name as 'The' virtual analogue synthesizer. Now, in 1998,

there are several copies of the Nord Lead on the market." He continues, "Clavia recently introduced the Nord Lead 2 which has rapidly gained favour with musicians the world over and re-established Clavia as the world leader in VAS (Virtual Analogue Synthesis). In 1997, Clavia also took the whole concept of VAS several steps further with the introduction of the Nord Modular synthesizer. This synthesizer has already spawned a book by Peter Gorges, and there are also several third party web sites devoted to the Nord Modular."

Jones describes the Nord Lead 2 as actually being four synthesizers in one. "It has 4 multi-timbral channels, each with its own fully assignable output," he says, "And 16 notes are very useful in an instrument containing 4 independent MIDI channels. The keyboard can be split into two sections. And since it has the ability to use up to 4 patches simultaneously, each side of a split can contain 1 or 2 patches, creating 'split/layers' for complex sonic sounds."

With regards to its current users he says, "Peter Gabriel, Jean Michel Jarre are two well known ones. There are around 15,000 users of the Nord Lead world-wide, and in Australia Def-FX among others."

*Ray Jones, Managing Director, Ibis Manufacturing (Nord Distributor). PO Box 175, South West Rocks, NSW 2431, Australia. Tel: (02) 6566 6829, Fax: (02) 6566 6288. Email: [ibisnord@midcoast.com.au](mailto:ibisnord@midcoast.com.au) The Clavia Digital Music Instruments Home Page: <http://www.clavia.se/>*



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**YAMAHA**

# SYNTHESIZER TECHNOLOGY

## NOVATION SUPERNOVA



**Ian Jannaway (Managing Director, Novation Electronic Music Systems UK)**

"The SuperNova polyphonic synthesizer was a natural progression from the successful range of the Bass Station monophonic keyboard and rack machines," says Jannaway, "And the design goal was to produce an instrument that really did sound as good as the very best analogue greats, such as the Roland Jupiter, Oberheim OBs and Sequential Prophets." He continues, "During the last eighteen months a total of six people have been involved in the design of the machine, covering all aspects from software, hardware to mechanics, ergonomics and styling. A key member of the design team was Chris Huggett (designer of the Wasp and Oscar synthesizers, and a range of industry standard 16-bit upward samplers). The machine was shown in Beta form at the Frankfurt Fair in March, and production models were being shipped at the end of April."

The synthesis engine of the SuperNova features 3 completely independent oscillators, a variable noise source and 2 ring modulators per voice. "It uses a vast amount of processing power to achieve its outstanding performance," Jannaway explains, "And this power enables it to achieve its accurate analogue sound modelling. The operating system is flash memory upgradable, and this will give users new functions such as special filters, complex oscillator waveforms, along with new sounds and operating features."

Novation concepts have previously been embraced with open arms by the industry, so Jannaway expects yet another favourable response. "We currently only have Beta models with selected customers," he says. "But we expect the unit to be well received by name artists as soon as we release the production models."

Ian Jannaway, Managing Director, Novation Electronic Music Systems UK.  
John Elsdon, Innovative Music Australia (Novation Distributor). PO Box 212, South Melbourne, Victoria 3205, Australia. Tel: (03) 9696 6999, Fax: (03) 9696 6669. Email: info@innovativemusic.com.au The Innovative Music Australia Home Page: <http://www.innovativemusic.com.au> The Novation USA Home Page: <http://www.novationusa.com/>

## ROLAND JX-305



**Marc Allen (Roland Product Manager/Specialist, Roland Corporation Australia)**

"All Roland instruments are developed using a world-wide team of product specialists and engineers, including two Australians," says Allen, "And the JX-305 is a natural progression from the incredibly successful MC-303 and 505 grooveboxes. After the record sales of these models, there was a very strong demand for instruments that catered specifically to dance music genres, but also in a way that allowed non-musicians to be creative. The keyboard was previewed at the January '98 NAMM show in LA, and was released world-wide in May '98."

Allen then presents a summary of some of its performance capabilities. "The JX-305 is a 61-note, velocity-sensitive performance synthesizer with 64-voice polyphony," he says, "And incorporates the fat, dance-oriented sound set of the MC-505 groovebox, plus an additional 4 megabytes of wave memory for traditional instrument sounds (640 patches total, 28 rhythm sets), 8-track pattern-oriented sequencer, 768 dance and groove-oriented preset patterns and 256 user patterns, 9 real-time control knobs for intuitive sound creation and real-time tweaking, powerful onboard arpeggiator and real-time phrase sequencer functions, full MIDI implementation with all control knobs transmitting, and a SmartMedia memory card slot for unlimited external storage of patches, patterns and songs on affordable 2 megabyte and 4 megabyte SmartMedia cards."

Allen believes that the JX-305 is perfectly suitable for the dance music enthusiast. "Naturally since the keyboard is not yet released we cannot identify current devoted users, other than myself," he says, "However given the price of the JX-305. I am certain that anyone who has a passion for dance music and a desire to produce their own unique sound will have a use for this instrument."

Marc Allen, Roland Product Manager/Specialist, Roland Corporation Australia. 38 Campbell Avenue, Dee Why West, NSW 2099, Australia. Tel: (02) 9982 8266, Fax: (02) 9981 1875. Email: [MarcAllen@bigpond.com](mailto:MarcAllen@bigpond.com) The Roland Corporation International Web Site: <http://www.rolandcorp.com/>

continued on page 39

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# New product for the Electronic Musician



## LATEST FROM ROLAND

Latest keyboard releases from Roland include the **JX-305 GrooveSynth**, a high performance dance-oriented synthesiser with killer sounds and massive realtime control. Its 61 note velocity-sensitive keyboard is complemented by an 8-part onboard sequencer and tons of cutting edge preset dance music patterns. The JX-305 incorporates the fat, dance sound set of the MC 505 Groovebox and features an additional 4mb (equivalent to 8mb in 16 bit linear format) of wave memory for traditional instrument sounds. Other features include 8 track pattern-oriented sequencer, 768 dance and groove oriented preset patterns and 256 user patterns. Included too is a powerful onboard Arpeggiator and Realtime Phrase Sequencer functions. It goes without saying that the JX-305 has full MIDI implementation with all control knobs transmitting.



**G-1000**

The **G-1000 Arranger Workstation** is the flagship model of Roland's G-Series of intelligent arranger keyboards. The 76 note velocity-sensitive keyboard offers exciting features like a built-in Zip drive, an elegant user interface, smart panel layout and a full compliment of the latest expressive music styles developed by professional musicians worldwide. A newly developed sound palette features 1,152 sounds and 43 drum sets. The string sounds for example offer realtime legato control, while the various piano sounds are rich and full, with striking warmth. The onboard drum sets have also been enhanced, and now include sets like orchestral, jazz, ethnic, oriental, techno, hip hop and jungle to name a few. The G-1000 has full 64 voice polyphony and 32 multitimbral capabilities for unmatched arranging power. The 128 onboard music styles range from classical to jazz, rock, pop through to techno and reggae. Innovative functions like Style Database, disk Style Link, User Style Composer and SMF-to-Style Converter allow quick song and style creation and navigation.

As profiled in our last edition, also available is the newest member of the XP series, the **XP-60** is a 61 note music workstation with 64 voice polyphony.

For further information on these products phone Roland on 02 9982 8266.

## TWIDDLY BITS MIDI SAMPLES

Twiddly Bits is a collection of MIDI samples by Keyfax Software. Recorded onto three and a half inch floppy disk, they contain excellent "sound bites" of real live players and their riffs, licks, runs, patterns, grooves, all saved as standard MIDI files. You can cut and paste the files, speed them up, slow them down, change key, change the sound, even edit them. You have complete control and there are many titles to choose from including General Instruments, MIDI break beats, the Funk, Acoustic, Electric Guitar, Gate Effects, Country, LA Riot to name a few. Twiddly Bits retail at just \$59 each.

For further information phone Moore Music on 03 9419 0344 or check out their web site at <[www.mooremusic.com.au](http://www.mooremusic.com.au)>.

## YAMAHA'S ONE-MAN BAND MAX TAKANO



Audiences nationwide were treated to a unique series of concerts in May when **Max Takano** demonstrated his amazing keyboard ability to packed houses. The 35 year old Japanese performer is Yamaha's International touring demonstrator and is famous for his performances with the Electone, an instrument that can emulate the massive sounds of a concert orchestra one minute, and the coolest jazz band the next. Takano has performed in 29 countries and has recorded two of his own CDs. He was last here six years ago. His repertoire generally includes a wide range of styles from classical to jazz. The purpose of this visit however, was to demonstrate the new **AR Series** with models including the AR-100 theatre style organ and AR80. The AR-100 has a vast selection of brilliant preset registration memories (384), to match specific instrument combinations and musical styles, and yet is very easy for the novice to play.

Beginning in Caloundra, Queensland Max toured extensively throughout Australia ending in Sydney on May 16. At his Victorian concert at the Darebin Arts Centre, Preston the repertoire consisted of tunes like "Washington Post March" whereby Takano was able to demonstrate the AR-100's ability to reproduce the sounds of a mighty American theatre pipe organ. Utilising the classic jazz organ presets, Max delighted with his performance of the Jimmy Smith classic "Black Cat" but for many the highlight of Takano's show was the fifteen minute epic execution of Ravel's "Bolero". The versatility of the AR-100 was exhibited when Max assigned percussion attributes to the instrument and delivered an authentic sounding drum solo. Combined with his amiable personality, his unique talent on the Electone organ proved to be a rewarding experience for those fortunate to catch one of Max Takano's shows.

For further information about the AR range phone Rowan Jayasuriya at Yamaha Music on 03 9699 2388.

# SYNTHESIZER TECHNOLOGY

## TECHNICS SK-KN5000



### Warrick Gould (General Manager, Panasonic Australia)

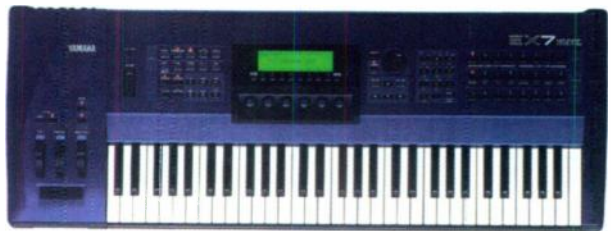
"If you look at the Technics background, the company has come from the 'home market' of keyboards and electronic organs," says Gould. "Now, early in the 90s, Technics released the KN2000, which was a launch into the semi-professional market, and as keyboards developed the factory recognized the need for a purely professional model. And of course this brought about the birth of the WSA1 acoustic modelling synth, after many millions of dollars of research and development."

Technics believes that the development of the KN5000 is a perfect blend of the WSA dedicated pro synth and their previous range of deluxe keyboards. "It is a combination unit with a very powerful 16-track onboard sequencer, and a very powerful rhythm and composer section as well," he explains, "And with a whole host of other features found on the WSA, but with traditional ease of operation." He continues, "One very important feature of the K5000 is that it has a full onboard synth with sound modelling capabilities. It even has a 3-page onboard mixer which comes up on the screen, and that is very sophisticated! It is 64-note polyphonic with aftertouch, and has onboard speakers, facilities for disk to hard drive, outboard expansion boards for digital audio out, and the ability to have 7 foot switches hooked into the instrument to control functions."

Gould calls attention to the programming potential of the KN5000. "It is an instrument which is aimed at a market which will want to modify and create their own sounds, create their own songs and then apply that in a professional or domestic situation," he says, "And this type of instrument has been strongly crossing over into the dedicated pro market, particularly in Europe, and now it's happening in America."

Warrick Gould, General Manager, Panasonic Australia (Technics Distributor). PO Box 505, Frenchs Forest, NSW 2086, Australia. Tel: (02) 9986 7400, Fax: (02) 9986 7550. The Technics Music Canada Home Page: <http://www.InfoStream.ab.ca/technics/>

## YAMAHA EX5



### Christopher Steller (Product Support Co-ordinator, Yamaha Music Australia)

"The development of the EX synthesis system has been ongoing for years," says Steller. "With Yamaha's people working with Stanford University in America to develop the VL synthesis (Sondius-XG), and the other synthesis types being developed in Japan with ideas and design input from all branches of Yamaha around the world. The EX-series was officially launched at Winter NAMM '98."

"The EX5 is quite unique in that it offers five different types of synthesis," notes Steller, "And this includes a new synthesis processor called FDSP (Formulated Digital Sound Processing), Yamaha's traditional AWM sound ROM, VL (Virtual Acoustic modelling) synthesis, AN (Analogue modelling) synthesis and sampling." He continues, "With FDSP you can take the sounds in ROM and feed them through one of the algorithms, simulating a guitar or electric piano pickup, with control over pickup position, drive, picking, et cetera. FDSP can also simulate pulse width modulation and flange/phase effects, but with a twist. Each note is processed separately, so a four-note chord has a separate modulation for each note. The EX5 can have 64 megabytes of RAM in its sampler, plus 8 megabytes of flash memory as well. It has a sequencer and pattern generator, a four-track arpeggiator with 50 presets and 50 user memories, 3 wheels, a ribbon controller, breath control input and 6 assignable knobs that give plenty of performance control. Synth-heads will love it!"

"Internationally, the first prominent artist to feature the EX5 is composer, performer and producer Ryuichi Sakamoto," Steller says of its current users. "Locally, Jamie Rigg (keyboard player and musical director for 'Roy and H.G.'), and John Foreman (Bert Newton's 'Good Morning Australia') are both using the EX5 workstation."

Christopher Steller, Product Support Co-ordinator, Music Products Division, Yamaha Music Australia. 17-33 Market Street, South Melbourne, Victoria 3205, Australia. Tel: (03) 9693 5150, Fax: (03) 9699 2332. Email: [csteller@c031.aone.net.au](mailto:csteller@c031.aone.net.au) The Yamaha Corporation Home Page: <http://www.yamaha.co.jp/english/> Yamaha European Home Page: <http://www.yamaha.co.uk/>

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# The Fender Rhodes

## Brad Coates continues his profile of classic keyboards this edition with the mighty Fender Rhodes

In the early 40's Harold Rhodes, a serviceman with the Army Air Corps, concerned about the morale of hospital patients, built his first "Baby Piano". Constructed from scratch using aircraft parts scrounged and stolen from army stores, he made a 2 1/2 octave mini keyboard to entertain and amuse his charges. (This was later to become the extremely rare Fender Celeste which, in turn, was the inspiration for the Bass Keyboard made famous by Ray Manzarek of the Doors). This keyboard, utilising aluminium rods struck directly by the actual wooden key itself, was an instant success. Throughout the armed forces, hundreds were built and entertained many thousands of servicemen. Later on, the keyboard was lengthened, a sustain mechanism devised, and finally, an adaptation of the electric guitar type pickup was added. It was this unit that attracted the attention of Leo Fender and thus the Fender Rhodes, as we know it today, was born.

The Rhodes was manufactured in two basic models with three different keyboard lengths of 54, 73, and 88 notes respectively. (Actually the 54 note was released relatively late in the piece). These two models were designated as "Stage" or "Suitcase" - Stage being just the basic keyboard with its guitar type electromagnetic pickup tone generation, standing on four chrome legs and requiring external amplification. The Suitcase models sit astride a stereo powered speaker cabinet with stereo "vibrato" effects. The word "Vibra" is really a misnomer in this case as the effect is in reality a tremelo, or, amplitude modulation autopanned side to side, speaker to speaker. In this model the damper / sustain pedal is an integral part of the speaker cabinet - the Stage model has a separate breakdown pedal.

The operation of a Rhodes is simplicity itself. The wooden key activates a hammer via a cam. When the key is depressed, the dampers are lifted above the "tines" (string equivalents), which are in turn struck by the hammer. This tine vibrates much in the same manner of a tuning fork, transmitted by the pickup as an electromagnetic signal. This is then amplified in much the same fashion as an electric guitar. In a Stage model there are no batteries or mains power - as in a guitar, this is unnecessary. The Suitcase models require A/C mains to power not only the amplifier system, but also the stereo "vibrato" and active tone controls. (The tone control on a Stage is "cut only" - you can only remove bass or treble, not add it). While it is possible to play and hear a Rhodes acoustically, a nasty mishmash of overtones makes that exercise somewhat undesirable!

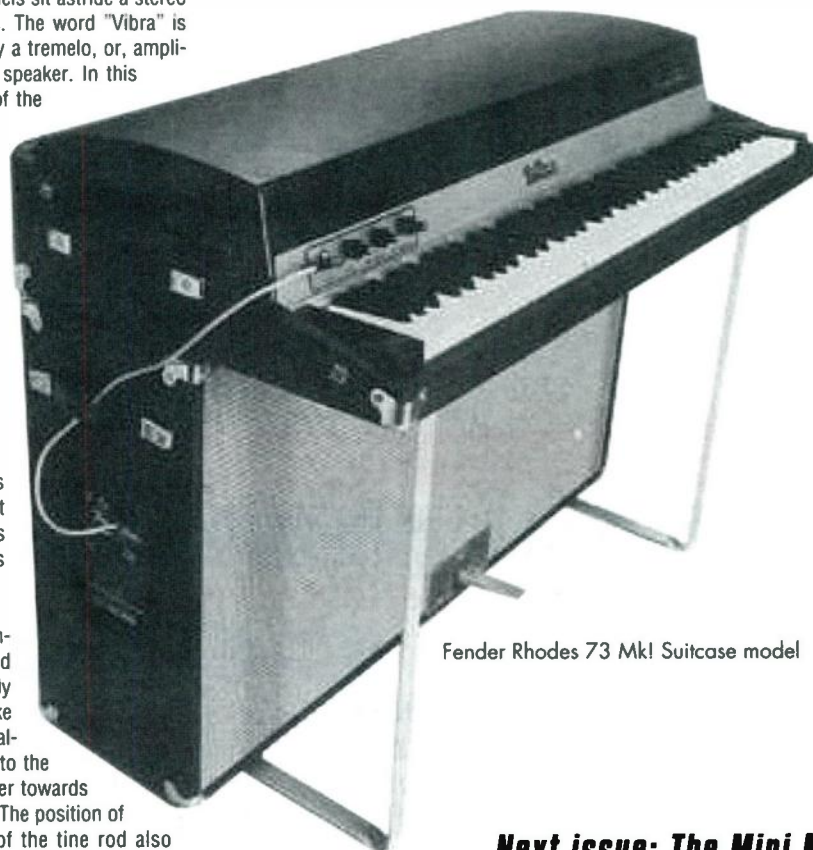
Although a Rhodes in "factory preset" mode has a tinkly bell like sound, this can be dramatically altered and customised. The position of the tine / tonebar assembly can be raised or lowered, allowing the hammer to strike the tine at a slightly different point along its axis, radically altering the timbre of the note, (once again similar to the strike point of a plectrum upon a guitar string - warmer towards the fretboard, thinner and harsher towards the bridge). The position of the magnetic pickups in relation to the end point of the tine rod also changes the timbre and amplitude of the note.

Tuning is a relatively simple process - a split spring is slipped along each tine. Moving this spring towards the pickup assembly flattens (lowers) the pitch, sliding it towards the keys sharpens (raises) the pitch.

It is also possible to change the action of the keyboard - depth of travel, lightness of touch etc...While all these modifications are potentially able to be performed by the user, they are a very long and time consuming task, particularly for the uninitiated, and are probably best left to professionals to undertake.

If buying privately, take care - as with all vintage equipment, parts are virtually unprocurable. At Melbourne Music Centre's Unique Audio Division, the rule of thumb is: two working, fully operational Rhodes' for every three purchased - the third unit is wrecked for spare parts to keep the others alive! This is, of course, what you're paying for from a shop. A private buy can turn into a nightmare!

*Seminal influences in contemporary music - suggested listening, Chick Corea, Herbie Hancock, Rick Wright - Pink Floyd, Ray Manzarek - The Doors, (Riders on the Storm - a particularly good example!), D.I.G. and millions of others.*



Fender Rhodes 73 Mk1 Suitcase model

**Next issue: The Mini Moog**

Not all piano players salivate at the sight of the latest hi-tech keyboard gadgetry.

## George Winston

# In A Hi-Tech Free World

American pianist/composer/producer George Winston, who has sold millions of albums worldwide for the Windham Hill label, and whose career has spanned 25 years is a dedicated acoustic fan.

"I started on electric keyboards but I don't have them anymore. When I heard Fats Waller I just left them somewhere."

The 48 year old, Montana based musician was recently in Australia promoting 'All the Seasons Of George Winston', a collection of three to four minute radio edits of his most popular works. Winston's emotion comes directly from the piano's hammers hitting piano strings, no amplification, no effects with no regard for current musical trends. It's not that he has anything against hi-tech, it's just not his thing.

"Electricity is a great homogeniser. It does make people sound more alike and makes people make less sound, but I'm not saying it's a bad thing or good. There is much more expression available as far as sounds but there is less human in it. So take your pick. I go with the acoustics. There are certain electric sounds I like to try and copy on the acoustic. Almost like if I heard a bird and went 'wow I want to do that bird sound'. I like hearing one verse played at one time. I like to make all the sounds. 'Here's a piano, I'm playing it, there's no mic, this is the way it is'. I couldn't deal with playing and have the sound come from somewhere else, I just couldn't relate to it. But to each their own."

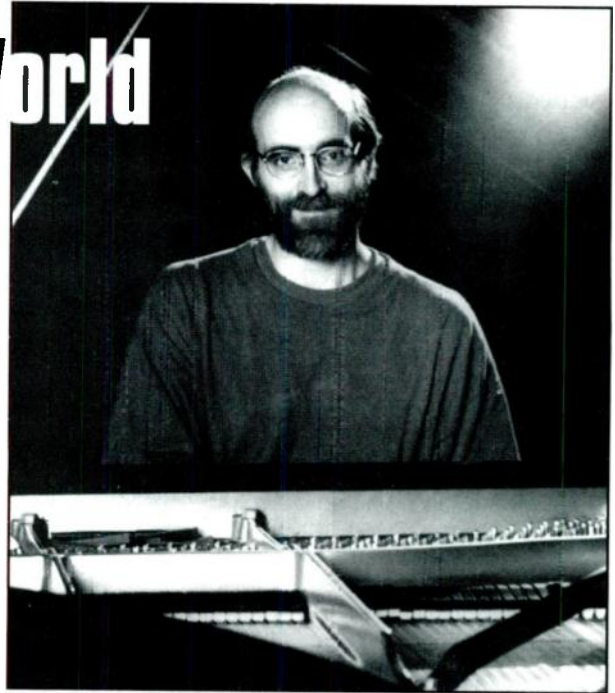
The piano sound that Winston creates on his recordings, which are usually based around themes such as "Summer", "Winter Into Spring", "Forest" and "December" is a very rich, three dimensional one, a result which is generally difficult to achieve in the studio.

"Well I leave that up to the engineer I work with," says George. "We fool with it, do artificial things to it to make it sound real, which sounds contradictory, but it's just speakers and electrons and not strings and wires and molecules in the air. Sometimes I use a little reverb but you can never make it sound like a real piano, to me anyway. But we get it as close as we can. If the song is played with feeling, that's the main thing anyway. I've heard scratchy 78's with the most feeling I have ever heard but the sound is not great."

Despite the fact that Winston has sold so many records he could hardly be described as a record company's dream artist. His recorded output in 25 years amounts to only eight albums. According to Winston, 'Linus & Lucy' his tribute album to Vince Guaraldi (the guy who wrote the memorable soundtracks to all the Charlie Brown cartoons) took twenty years to make. Winston's approach to songwriting is very simplistic. The song is finished when it's ready, whether it takes months or years, even decades.

"I write down the chords. Enough to remember how it goes. Usually I make up a song, like a five or ten minute thing that just sort of happens and I write it down and go 'What do you know. I think that's a tune!' And if it's still a tune a few months later I guess it's good enough, then it becomes a tune. I think maybe that's something I can use at the second half of the concert or maybe on the first side of the next album. Then if I have five or six of them that fit together in a row then I think that maybe it's time to start recording."

The laconic Winston claims to write original material at a rate of about one tune per year. Most of his time is spent rearranging standard pieces, throwing them against a wall, breaking them into a million pieces and putting them together in different ways.



Apart from his 9ft Steinway, George also plays harmonica, an instrument he believes has a sound which is very complimentary to the piano. He is particularly fond of the harmonicas Lee Oskar manufactures.

"The holes are plastic and they don't expand with the water getting in. They seem to have more volume, sometimes I don't use a PA at all. I don't use one with the piano ever. I love the Hohners too but the Oskars seem to work better but when I need different tunings Lee Oskar tunes them for me. It's a smaller company and it's just easier to get things."

While Winston loves both piano and harmonica, his real passion is his current project documenting the legendary exponents of Hawaiian slack-key guitar on CD. Winston owns his own record label called Dancing Cat Records and has so far completed 14 solo guitar recordings including one by Cyril Pahinui, the son of Gabby, the founder of the slack key guitar.

George Winston is an artist who knows exactly what he wants and goes about achieving his musical goals in his own style and in his own good time but what advice would he offer a musician just starting out?

"Firstly, what do you feel. Learn as much as you can but also don't forget what you feel, what is really your music. One person I knew sang lead in a classic rock band, she played viola in an orchestra, she did this and that. Finally I wrote her a letter and I said 'what is your music?' You do these things for other people but who are you. I would say the second thing is to learn music theory. I don't use written music, I can stumble through it but music theory takes care of everything I need to deal with. It's important, not just for reading notes on the staff but extremely important because it's a real short cut, kind of knowing the words and not just letters. Without music theory I wouldn't be able to play. It navigates me to where I want to go."

Winston's 1998 promotional visit was his first to Australia. He hopes to return next year for a series of concerts. You can learn more about George and his record label on the net. ([www.dancingcat.com](http://www.dancingcat.com))

by Greg Phillips

# THE ELECTRONIC KEYBOARD: A History Lesson (Part One)



We here at Australian Musician are pleased to be able to inform our loyal readers of the latest in keyboard technology via our feature "The Keyboard & the Electronic Musician", but it would be remiss of us not to ask chronic music chronicler TOM LUBIN to shed some light on where it all began...

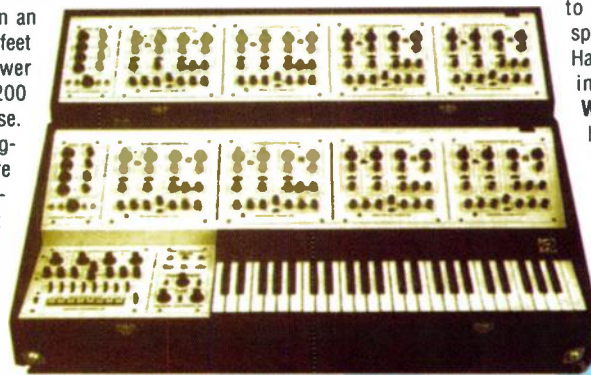
This century has seen the birth and growth of electronic keyboards. Many times, these instruments have taken on the names of their inventors including **Hammond, Wurlitzer, Baldwin, Everett, Theremin, Buchla, Oberheim, Kurzweil** and **Moog** to name but a few.

The first synthesizer was demonstrated in 1902 by its inventor **Thaddeus Cahill**. In 1906 a completed version was installed in a Broadway theatre in New York. The instrument was called a "Telharmonium". It was designed to be broadcast over the telephone. It had cogs or rotors that spun in a large electromagnetic field to generate the notes. The number of teeth on the cog determined the pitch of the note. The Telharmonium had an eight octave range. Because it predated the invention of the vacuum tube, it was massive in order to generate enough signal for the speakers of the time. The entire cog assembly was mounted on an 11 inch diameter steel shaft that was 60 feet long, and was driven by a 200 horsepower motor. The instrument weighed over 200 tons. Two things contributed to its demise. First, it generated such a large electromagnetic field that it interfered with the entire New York City telephone system, and probably more significantly, in 1906 DeForest patented the vacuum tube, which became widely manufactured by the early 1920s. The brute force method of generating a signal was no longer required.

Early in the century, interest in electronic music acted as a catalyst for the establishment of electronic music departments within several universities. By the early 30s, New York's Columbia University, The University of Illinois in Chicago, The University of Toronto, and Princeton all had programs. In Europe, by the 30s, the University of Cologne had people involved with electronic instruments such as the **Trautonium**. The Trautonium was invented by **Friedrich Trautwein**, a professor of acoustics. It used subtractive synthesis, a new idea at the time. Pitch was controlled by a ribbon device operated by the right hand, and harmonics were added by the left hand controlling a series of buttons. The unit was commercially available from Telefunken by 1933. It was used into the early 50s.

In France, the **Ondes Martenot** appeared in the early 30s. Resembling a traditional instrument, it had a keyboard in addition to an array of electronic buttons and a ribbon strip for vibrato and glissandos. Several modern compositions were written for the Martenot. Also in France, the **Givelet** and **Coupleux** organs were invented.

These two devices are notable because they were both controlled by a punched paper tape, a method which anticipated programming techniques for later synthesizers and computers. These instruments were not widely accepted primarily because of their lack of keyboard and general difficulty in playing. By the early 40s, Bonn University was developing a system that, by 1948, included an artificial voice. Bonn was particularly interested in a device that Bell labs had developed - the **Vocoder**, an instrument that is still used (the Vocoder was used by jazz great **Herbie Hancock** on his late 70s album *Sunlight*). After attending demonstrations of the Vocoder, the Director of the Institute of Phonetics (at Bonn), physicist **Werner Meyer-Eppler**, became increasingly interested in electronic music and synthesis in general. In the early 50s he published probably one of the first



OBERHEIM 4-VOICE, 8-VOICE

books to be written on the subject, *Electronic Tone Generation, Electronic Music, and Synthetic Speech*. The BBC began its Radiophonics department in the early 50s which became famous for the scores that were created for shows like *Dr. Who*. Most other national broadcasters established similar departments.

By the early 50s, Italy, Sweden and Holland had schools of modern music, and by the early 60s most major universities had electronic music departments. Some of them contributed major technological breakthroughs. One of the most commercially successful developments to emerge from a university was FM synthesis created by **John Chowning** working at Stanford in the 70s. This process was bought by **Yamaha** and implemented in its famous **DX series** of products. In the first part of the 20th century, many of the large communication companies were also involved in electronic music. RCA developed jointly with Princeton and Columbia,

the first modern synthesizer, the **MK I**, which was demonstrated in 1955. The various elements of the synth were compatible and could be programmed to interact with each other. This was a considerable improvement over all earlier systems. More importantly, the synth could be programmed by a punched paper tape. In 1959, the **RCA MKII** was installed. It was the first synth to use digital programming, though it still used a punched tape for storing the sequence. It could also process external sounds from microphone or tape.

## The beginning of electronic keyboards

The **Telharmonium** was the predecessor of the **Hammond** church organ which was invented in about 1930 and was commercially available by 1935. Similar to the **Telharmonium**, the Hammond used a spinning rod with spokes to generate the notes. The number of spokes increased as the pitch went up. The Hammond survived many rivals introduced in the years after 1935. **Everett** and **Wurlitzer** both produced electronic keyboards that used electromagnetically activated reeds; **Baldwin** and **Vierling** used frequency division of oscillator generated frequencies; **Compton** employed rotating electrostatic generators. Several other methods were used by less successful manufacturers. The most successful of these was the **Neo-Bechstein piano** which resembled a grand piano but had no metal frame or sound board. The strings were miked and the sound electronically amplified much like an electric guitar.

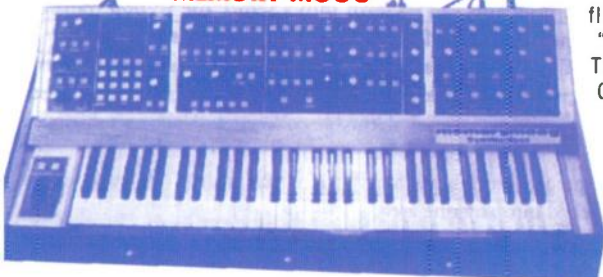
Thousands of Hammond organs were installed in churches in the late 30s through to the late 60s when they began to face competition from organs that used less expensive sound generators. Jazz and then rock musicians in the 60s brought the Hammond sound into commercial music. The Hammond, amplified by the **Leslie speaker cabinet** which it commonly came with, added to the distinctive rock sound of many records of the period. The jazz organist **Jimmy Smith** is legendary in his playing of the Hammond and **Booker T and the MGs** had many late 60s hits featuring the Hammond/Leslie combination (*Green Onions, Time Is Tight, Hang 'Em High* to name three). Another group that featured the Hammond was **The Doors** who used this instrument and its speaker as a prominent part of its records. A third example is as the featured instrument in **Procol Harum's** 1967 record, "*Whiter Shade of Pale*". Before the invention of digital effects, the Leslie



speaker was also used with all sorts of other instruments because of its unique ability to acoustically create a characteristic pitch modulation (the doppler effect).

The Leslie speaker cabinet also possessed a certain grinding distortion that gave the impression of power and loudness and could create a dramatic stereo effect. The Leslie had two speakers. The treble speaker faced

### MEMORY MOOG



upward, and the bass speaker pointed downward. Rotating horns positioned over the speakers focused the sound and caused it to come toward the listener and then go away as the horn rotated. With stereo miking techniques the Leslie directed the sound between the microphones to create a dramatic stereo effect causing the sound to swirl between the left and right speakers and at the same generate the pitch shifting doppler effect. The spinning horn could be switched on and off at appropriate times in the music and the rotation speed could be adjusted to match the tempo of the music. In the 70s and 80s, guitar players such as **Santana**, **Joe Walsh** (James Gang, Eagles), **Adrian Belou** (King Crimson), **Steve Miller** and many others used a Leslie cabinet to achieve a certain guitar sound. These cabinets are seldom seen except where they began, in churches, but a new generation of smaller versions have now come on the market. Little electronic boxes have functionally replaced the Leslie, but nothing matches the full blast sound of one of them with a guitar running into it.

In the late 50s, the **Chamberlon** and **Mellotron** were introduced. These two instruments were made by different companies but essentially their design was similar. They outwardly resembled a small home piano/ organ. Inside however, was a bin of short analog tapes of various instruments such as violin, trumpet, string section, etc. Each tape had two to three tracks so a variety of sounds was available. The tapes were prepared by recording each note from whatever instrument, or group of instruments were required. There was a playback head for every note, and all were attached to a strip that could be shuttled by a lever so that the heads would line up with one of the three available tracks on each tape. When a note was "played", the key activated that tape which would play for five seconds. As soon as the note was released, a spring would quickly pull it back into the bin and ready it for play again. These keyboards were not high tech but by the late 60s to early 70s, they were well perfected and reasonably reliable. They became an integral part of the sounds of those acts which were making thematic albums so popular dur-

ing this period. They allowed for the first time, a self contained band to take the sound of an "orchestra" on the road. The **Moody Blues** and **King Crimson** were probably the most successful bands to widely use the Mellotron. Their albums were heavily orchestrated and their live performances, using the Mellotron, could produce close to the same sounds. The **Beatles** generally used live orchestration but not always. The Mellotron provided the eerie flute and string qualities heard on "*Strawberry Fields For Ever*".

The industrial effect of the Mellotron and Chamberlon was significant. They were the first such instruments to threaten the established orchestral session musician. In England, where both machines were made, some studios were confronted with union action. These two machines would start the slow decline in string and horn "sweetening" sessions. Eventually, electronic keyboards would eliminate such sessions for most production.

### The cornerstone of modern synthesis

It was in 1964 when the cornerstone was laid for modern synthesis. That was the year **Robert Moog** published a paper entitled "Voltage Controlled Electronic Music Modules". That same year he constructed a voltage controlled tone generator. Before Moog's voltage controlled amplifiers, the settings on a synth had to be changed and reset manually, or through some electronic switching. By using a voltage, the entire control process could occur more quickly and was reasonably more accurate. It also made it possible for any number of functions to be simultaneously controlled. Voltage control opened the door for the manufacture of affordable synthesizers. Over the next decade, computer music moved out of the lab, the avant-garde, and the university, and into the average musician's awareness.

During the pre-digital days of voltage control it would take hours to set up a certain patch using dozens of sound modules and patch cords and the result had to be transferred to tape, because in most cases only one sound could be created at a time. The front cover of **Walter Carlos' Switched On Bach** (1969), and the back cover of dozens of albums of the early 70s illustrate the physical complexity of those studio set-ups which made the early synth almost exclusively a studio tool. Walter's album was a significant album due to its commercial success..

Early pioneers of pop synthesis had to be patient and diligent and were often hired to provide technical assistance to those who just wanted to extract the sounds that were available. Because voltage controlled systems were prone to drift, a set-up would require frequent adjustments and retuning. The more complex the patching, the less stable the sound. Digital control of the sound generators would eventually provide the solution to all of the shortcomings of voltage control.

The first attempt at a portable synthesiser was marketed by Moog in early 1970 but it was not a particularly easy machine to operate, nor did it have a wide range of easy to access sounds.

By the end of the 70s, affordable microprocessors were beginning to control the operation of many analog keyboards and were starting to be used as sound generators in some of the first digital keyboards. Some manufacturers had developed modular systems that used digital means to communicate between units so that satellite modules could be connected to a control keyboard. Crude sequencers were also appearing which could "playback" what had been programmed into them. In most cases this programming could be done by simply playing the synth keyboard. The development of sequencer controlled electronic instruments created the means to not just capture a performance, but perfectly reproduce it again and again. By the early 80s, sequencers had advanced where several parts could be overlaid and simultaneously reproduced as long as the synth had enough discrete "voices". The sequencer provided a master memory, capable of playing all the parts, all perfectly in sync with each other.

Dozens of companies had entered the synthesiser market. Some were large corporations such as **Yamaha**, **Roland**, **Akai**, **Technic**, **Korg**, and **Farfisa**, others were small such as **AMS**, **Kurzweil**, **Sequential Circuits**, **Emu Systems**, **360 Systems**, **Linn**, **Oberheim**, **Fairlight**, and **ARP**. The cleverness of the design allowed some of the smaller companies to compete with the large Japanese conglomerates, others over time did not make it or were bought and absorbed by the bigger companies. The speed at which the features in one instrument would be superseded by another was often measured in months. A company's survival was dependent on each new model not only being better than its last but having more features than all the other comparable products on the market.

*Next issue Tom Lubin completes his history of the electronic keyboard.*

• Tom Lubin is on the teaching staff at Sydney's **JMC Academy** which run fully accredited courses in music business, production and multi-media training. Phone 02 9281 8899 or see website at [www.JMC.net.au](http://www.JMC.net.au)



## Use Of Triads For Chord Harmonisation

by Allan Zavod

Bachelor Of Music  
(Melbourne)  
Professor Of Music  
(Berklee School Of Music,  
Boston, USA)



Dear readers, last time I demonstrated the use of triads as a means to voice (ie harmonise) dominant seventh chords. Triads can be used for all types of chords and I have shown below a number of examples. Firstly, I have set out the scale belonging to a chord then harmonised each note of the scale with various "Triadic" possibilities.

Example A: CM7 Ionian Scale

MAJOR SEVENTHS

Example B: Dm7-Dorian Scale

MINOR SEVENTHS

Example C: CM7#11- Lydian Scale

MAJOR SEVENTH SHARP ELEVEN

Example D: Bm7 b5 -Locrian Scale

MINOR SEVENTH FLAT FIVE

Example E: Bm7 b5 #9 - Locrian with a natural 9

MINOR SEVENTH FLAT FIVE NATURAL NINE

**DOMINANT SEVENTH NATURAL NINE, NATURAL THIRTEEN**

Example F: G7 13 - Mixolydian Scale

**DOMINANT SEVENTH, FLAT NINE NATURAL THIRTEEN**

Example G: G7 b9 - Symmetrical Scale (half diminished scale)

**DOMINANT SEVENTH FLAT THIRTEEN (WITH FLAT NINE)**

Example H: G7 b13 - Altered Scale

**DIMINISHED SEVENTH**

Example I: G7- Diminished Scale (Also Symmetrical)

**DOMINANT SEVENTH SHARP FIVE (AUGMENTED)**

Example J: G7+ - Whole Tone Scale

The filled in notes are avoid notes but still useful, especially for passing triads. Next time I will elaborate on this by showing various musical examples using triads for harmonic and "Linear" purposes. Don't panic, it will all be explained. For now, learn the available triads given above in all keys. Happy adventures in triadic exploration. ALLAN ZAVOD CONDUCTS JAZZ HARMONY AND IMPROVISATION WORKSHOPS. FOR ENQUIRIES TEL/FAX 03 9827 1842 OR WRITE PO BOX 132 TOORAK, VIC, 3142.

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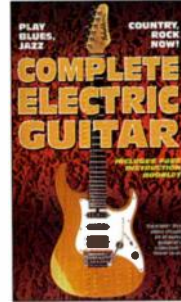
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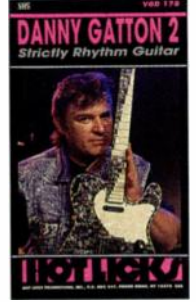
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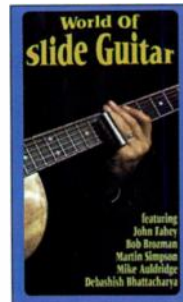


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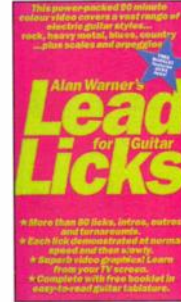
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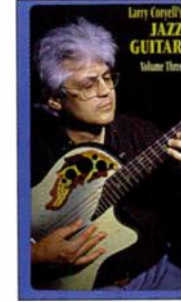
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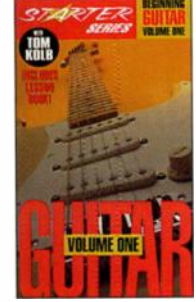
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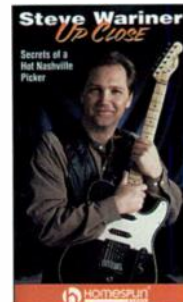
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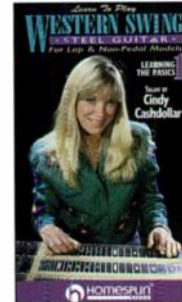
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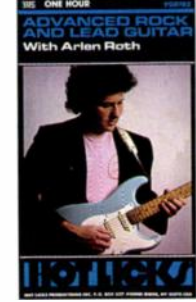


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After the first appearance of our new 'Exposed' column we received many independent CD releases for Adrian Pertout to sort through. We have selected a further six indie CDs and spoken to the artists concerned about their project.

**MR BROWN**  
**Four Foot Head**



Mr Brown was formed in Melbourne in 1996, and features the wondrous songwriting talents of Rusty 'Russell' Brown, as well as the rhythmic prowess of drummer Venom Brown. An inspirational force of Melbourne's live band circuit for the past decade, Rusty's latest venture is bound to make an impact on the Australian pop scene. 'Four Foot Head' is Mr Brown's debut album, and was produced in collaboration with Peter 'Regie' Bowman.

"The album was recorded over a six month period, doing it when I could raise the money (laughs)," says Rusty. "There's eleven, twelve songs on the album, one's a secret, but it's not really a secret anymore, is it?" He continues, "I hate to say it, but it's guitar pop, and it's pop because that's what I write, that's what I love to write, and that's what I try and write. And I don't try and fit into a category if I can help it, but if I do happen to swing into one, that's all the better for me." Rusty explains, "People say that they don't wanna be put in boxes or categories and that, but you have to be because you're a product. And if you wanna be sold, people need to know what they're buying. It's no point being a washing machine, and then trying to tell everyone you're a vacuum cleaner, 'cause you're not, are you?"

For many artists the important factor is to simply have their product out there in the marketplace. "Well you know, I just basically wanted to get some music that I'd had for a while out," he says, "And the whole album's only costed about two and a half grand to make! And that is a shoe string budget."

"We did a launch for the singles, and we've had ads on Triple R," says Rusty of their promotional endeavours. "We also did heaps of press, and pole posters in Sydney and Melbourne."

The fact that Mr Brown is self-managed means that a lot of their precious artistic time is slipping into the 'Twilight Zone'. "At the moment we're actually looking for a bass player, and looking for management," he says, "And I find that just because we don't have management, it's very hard for Venom and myself to get to the writing stage."

'Four Foot Head' distributed by Blah, Blah, Blah Records. 29 Greeves Street, St Kilda, Victoria 3182, Australia.  
Tel: (03) 9534 3955, Fax: (03) 9534 8244.  
Email: [audiohouse@bigpond.com](mailto:audiohouse@bigpond.com)

**BO JENKINS**  
**Razorback Road**



The musical genesis of Bo Jenkins was initiated in Bottle Neck, Arkansas, USA, and with his unique left-handed guitar wizardry and songwriting talents went on to carve out a considerably successful performing career.

Over the years his various groups shared the stage with the likes of Albert King, Willie Brown, Reba McEntire, Gatlin Brothers, George Jones, B.B. King and Kansas. 'Razorback Road' represents his first solo release.

"I would have loved to have done it years ago. I'd written over forty songs, and kinda held off," says Jenkins. "So I felt like it was time to go in and record something." He then adds, "And the problem is that I don't know what to call it. You know, there's kind of a little bit of a country thing to it, and I love Hendrix, so there's also elements of that in there." He continues, "And we did it in four days. It was done very quickly. The producer, Peter Bowman is fantastic, I just trusted him with everything."

In light of the insecure nature of the industry, the driving force for most musicians is more of a philosophical one, as opposed to just simply monetary benefits. "Basically, it's the love of guitar," says Jenkins of the incentives behind the album, "That and my family, just wanting to do something for them, 'cause they've sacrificed a lot for me, in order for me to play, as it is with any musician."

With regards to his promotion of the album Jenkins states, "I've got over twenty stations in Melbourne that play it regularly." He continues, "And Ron Leigh, who's managed Tommy Emmanuel, Renee Gayer, the Badloves, and these people, he's helping me. And he's helping me in a big way, and like no one's ever helped before. And so I kind of go by what he tells me to do, and then I go and do it, 'cause he knows the side of it that I want no part of (laughs)."

"Oh well I'm putting together a new three-piece band, which I think is going to be an excellent band," says Jenkins about his current agenda. "I want to do another CD, but I think I'm gonna wait about maybe a year to do it. And I've also got a book that's about eighty percent finished, a teaching book on guitar techniques."

'Razorback Road' distributed by Bo Jenkins, 4 Sharan Avenue, Mentone, Victoria 3194, Australia. Tel & Fax: (03) 9585 2559.

**DOG MACHINE**  
**Futuristic Urban Cult**



Dogmachine was formed in Brisbane in 1995, and the live performances of this cyber-industrial outfit have become well known for their spectacular visual effects, and use of power tools and metal percussion.

Their debut album 'Futuristic Urban Cult' features the talents of songwriter/programmer Kraig Wilson on vocals, bass and guitar, with a dynamic production input assisted by Lawrence English and Donna Matrix.

"Futuristic Urban Cult is Dogmachine's first full-length release, and is a culmination of the last few years of material," Wilson explains, "And its content is pretty diverse, with both old and new tracks ranging stylistically from atmospheric soundscapes to crunchy, guitar driven pieces." He then adds, "Overall though, everything on the album carries a dark tone."

Recording an album is much like the creation of a work of art, and is similarly an eternal conflict between the aspirations of the future and the consequential reflections of the past. A journey that forever triggers the imagination and the motivation to discover and conquer new frontiers. "I wanted to record an album that would carry the expression of the songs in the best possible way," says Wilson, "And be better than anything else I'd done before." He continues, "In the end I came close to achieving these goals, certainly the latter, but when I listen back to the album, I hear some things that I now know I should have done differently. I have the same hopes for the next album."

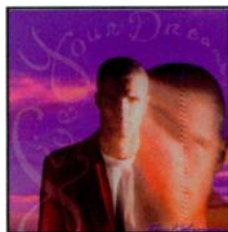
"It's probably better if you asked that question to Oracle Records, the label that signed us for the album," replies Wilson to the query about the marketing strategies presently in motion. "Personally though, I've done a shitload of interviews for press, radio, TV, net zines, et cetera." Although Wilson enlists considerable outside assistance for his live performances, the 'Dogmachine' project is essentially focused around his role as vocalist, songwriter, guitarist, bassist, as well as programmer and producer. Wilson is currently writing new material and getting ready for a tour in May/June with Atari Teenage Riot.

'Futuristic Urban Cult' distributed by Oracle Records. GPO Box 2704, Brisbane, Queensland 4001, Australia. Tel: (07) 3856 2788. Email: [dogma@brisbane.dialix.com.au](mailto:dogma@brisbane.dialix.com.au)  
The Dogmachine Web Site: <http://www.brisbane.dialix.com.au/~dogma/main.cgi>



## Continued...

### TIM ROBINSON Live Your Dreams



Tim Robinson is a singer/songwriter, and developed his artistic voice in the bars and clubs of Melbourne, later testing his aptitude in the streets of Paris, London and Amsterdam. 'Live Your Dreams' is his first release

to date, and highlights Tim on vocals, with the inclusion of Andrew Burns, Scott Ingrahm, Mario Genovese, Roger Treble, Sigmund Sokolowski, Christopher Butler, Tita Farrar, Nancy Robinson and Chris Gormley.

"Well, I'd say the album's very cruisy. It's fairly layback, but with a groove running through it," explains Robinson, "And it goes through a variety of styles. I'd say from subdued blues, folk, pop to reggae." He then adds, "Generally, the feedback I'm getting is that the album is really uplifting in mood, which is good. I'd like to contribute something pretty positive if I can, just simply because there's a lot of negativity out there, and if I can put something positive out, I think that's a good thing."

The album represents a culmination of Robinson's work as a songwriter. "It's just a good showcase of my work really," he says. "It's the first album I've done, and now I'm planning to do another one next year."

Record Company hype only begins on the dotted line, with the time prior to that principally devoted to the elusive art of excuse. "I've approached all the majors in early February, and I've contacted most of them again, maybe twice," states Robinson, "And they've all said that they will listen, and that they'll definitely contact me." He continues, "They've got backlogs of stuff, and a lot of them said that they haven't listened to anything that they've received this year."

"Well, I'm off to the States next week, and I'll be back at the end of June," says Robinson of his 'plan B'. "I'm just gonna spend time in LA and Nashville, Minneapolis, maybe travelling to other places if leads come up. I've got a few connections, but otherwise it'll be a lot of cold calling. And I'll be playing in LA at a festival called the 'Strawberry Music Festival' in the Sierra Mountains of California and in Minneapolis at a club called the 'Fine Line'. But the live thing is not the main thing, I'll be trying to meet as many people as I can on the business side of things, agents, managers, publishers, yeah..."

'Live Your Dreams' distributed by Niche Record., 12 Marama Drive, Frankston, Victoria 3199. Tel: (03) 9783 6151.

### HOY-HOY! Don't Tell Frank



Hoy-Hoy! was formed in Adelaide in 1987, and is a continuum for a dream initiated a decade earlier by Frank Lang's passion for R&B with rock n' roll attitude.

In 1995, the band was acknowledged by the SAMIA with the 'Most Outstanding Contribution to Blues in South Australia' award. 'Don't Tell Frank' is their long awaited debut album and features the talents of vocalist/bassist Frank Lang, drummer Trapper and guitarist Steve Smith.

"It is an attempt to encapsulate the ten year history of the band and record some of the Adelaide fraternity who have contributed in one way or another," Lang explains. "Guys like Don Morrison (Sensational Bodgies) Chris Finnen, Dave Blight (who played harp with Chisel and on the Don Walker's Catfish project), and Dave Small (the Flyers)." He then adds, "I regard the album as being a rhythm and blues album, and I've always tried to place Hoy-Hoy! between the blues purists and rock n' roll."

One of the great ironies of the 90s technology boom is that the affordability of a 'do-it-yourself' CD has allowed musicians to attain total artistic control, previously signed over to record companies for their financial assistance. "I have always wanted to record and mix an album, and here was the perfect opportunity not only to play, but to produce as well." He continues, "Obviously I was hoping for some airplay, but let's face it, public radio is limited and the big stations have their own agenda. It is however a great product for people who liked the show live to take home and enjoy." It is no delusion that a large amount of cash is the short cut to a successful musical career, and so the absence of the 'sugar daddies' phenomena means that marketing dreams are short lived. "We tried various means of promotion, including touring, the big launch, the trade rags, but hit the 'little fish in a big pond' problem," says Lang. "It seems that to make money in this industry you have to own a CD manufacturing plant."

"I am out playing with Trapper, the drummer from Hoy-Hoy! as rhythm section for hire, with Chris Finnen's Adelaide band and with Matt Taylor when he comes to town," says Lang of the present. "And we are joining with the legendary guitarist Mauri Berg of sixties band W.G.Berg and eighties rockers Mickey Finn. Now there's two for the Australian rock historians!

"Don't Tell Frank" thru Donut Records.  
Tel: (08) 8449 8673. Fax: (08) 8242 2539.

### ANTHONY ARGIRO Halfman Wolfhorse



Anthony Argiro is a singer/songwriter and multi-instrumentalist, as well as a visual artist incorporating sculpture and illustration. In the 80s his drum-

ming talents infiltrated the airwaves with pop outfits the 'Asthmatics' and 'Pseudo Echo', and in the 90s returned to capture the limelight with rock trio 'Red Textas'. 'Halfman Wolfhorse' is his first solo album, and is a collection of original tunes inspired by his vivid sense of poetry.

"It's really an experience on feel," Argiro states, "And because I'm a drummer, I had to try and get the inner expression across with the little bit of playing that I have on guitar and other instruments." He continues, "It's like a journey really, my first journey. I come from the eighties, so I guess it has that sort of flavour, you call it 'ultra dag'. It's very passionate and very raw, and it's a bit of a naive album with an enchanted lyrical approach, I'm really into telling stories."

"Well, being honest, my dreams and aspirations were to end up playing at Carnegie Hall (laughs)," Argiro says in jest, as to his hopes for the album. "No, no, no, my dream was to see if I could get a bit of confidence to do my next recording. It was really a new beginning for me, and to see if I could do it."

The biggest dilemma that a musician faces in his career is the next important phase following the creative processes, and these are the marketing processes. The ethical issues of 'art for sale' plague many an artist. "Well, I have been to some trash and treasure markets, and I approached Myers with the concept of selling six CDs as a set of beer coasters (laughs)," he jokes of his marketing output. "No, I haven't promoted it at all. I believe that a lot of people will not understand it or get the message. I mainly give it away, and I get feedback from that."

"At the moment I'm concentrating on actually building a base from where I can record for the next few years," says Argiro of his current activities. "I'm trying to create a studio, and the environment where I'm going to put the next ideas down. I've got enough material to do another ten albums, but I need a place where I'm gonna be able to do it at my own leisure, without pressure."

'Halfman Wolfhorse' distributed by Anthony Argiro. Tel: (0418) 990 060.



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## **HARPER:** **Yet Another US Tour!**

There's a well worn adage that Australian acts have to leave Australia to become well known in their own country, and Peter Harper and his band are a shining example.

Australian blues man and blue ribbon harp player, Peter Harper and his band Harper, have embarked on a four month tour of the USA, touring 26 states from New York to California as well as the mid-west and the South. After receiving an International touring grant from Arts Victoria to promote Australian original blues and soul music, Harper will undertake a massive tour performing in major festivals such as the Milwaukee Summerfest, The New York State Fleet Street Festival, The Buffalo Blues Festival, The International Blues Festival, The Robert Daley Blues Festival and the Blind Willie Festival to name a few. Add to this some 64 club dates including the famous House of Blues and Viper Lounge in LA, and you'd be forgiven for asking "who is this guy?"

Well may you ask! This is an incredible achievement for a guy who receives limited popular recognition in his native land. Harper is known for his huge soulful voice and his funk driven original blues, but to Australia's record buying public, not as well as he deserves to be. A Lee Oskar "preferred player", Harper is particularly admired for his unique harmonica performance. His last album, "Live at the Soup Kitchen" recorded at the famous Detroit gig on their last US tour was reviewed some issues back by Australian Musician. A new album, produced by former LRB guitarist, David Briggs, is due out early 1999.

Harper is known for his huge voice, wild harp and flashy suits. He is also one of Australia's leading session vocalists and harp players. He has performed on over 1,000 commercials for radio, film and TV. His harmonica tracks have featured on film sound tracks such as Paul Hogan's "Lighting Jack", "Elephant Boy", "A River Somewhere", and many more. He has also performed with the Melbourne Symphony Orchestra and is considered as their resident harmonica player.

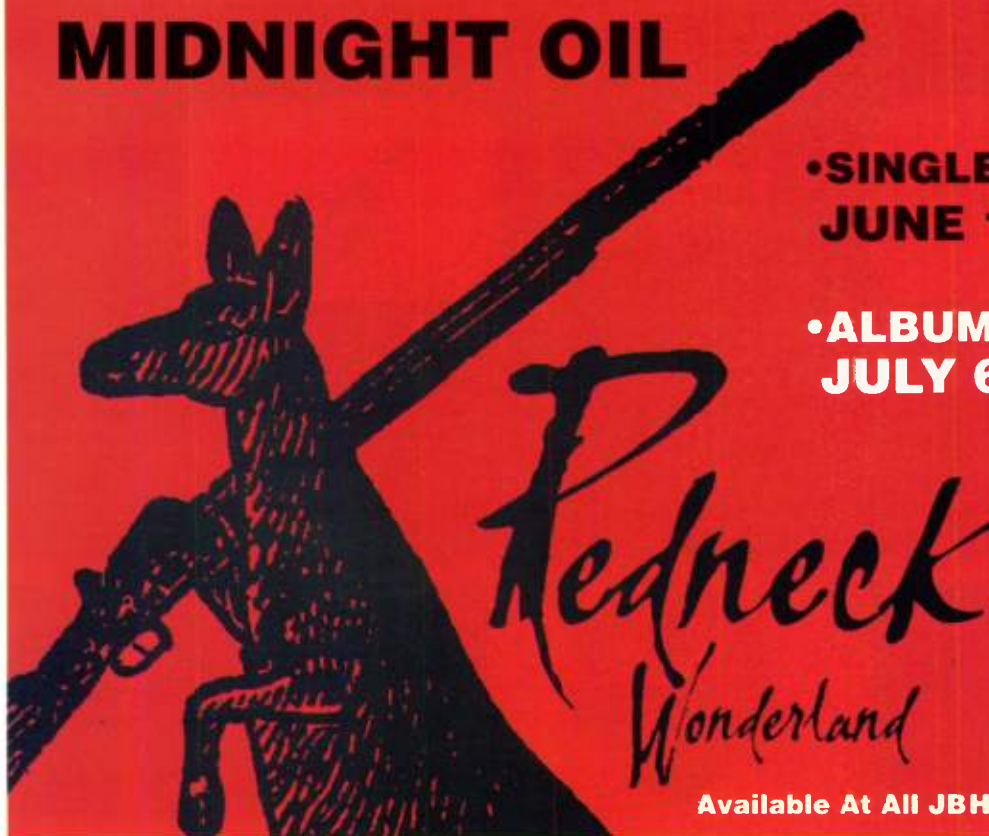
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Now the BX range includes a "Head", to increase the scope of this popular bass range. All of the facilities of the BX line up plus a variable compressor to cope with differing speaker loads. Coupled to the TB2410 cabinet, fitted with the new Celestion 10" cambic edged drivers, it produces a solid bass sound with a sharp edge, this bass rig is a real stage performer, no bull - just listen to it, you won't need any more convincing.



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## LABSYSTEMS VP600S BASS AMPLIFIER

The VP600S combines the warmth of a real valve preamplifier and valve equalisation with a new high performance 600 watt mosfet output stage. Housed in a chassis measuring only 90mm high by 300mm deep and 430mm wide, and weighing only 10.5 kilo's, the VP600S would have to have the most potent power to weight ratio of any analog bass amplifier on the market.

The VP600S features inbuilt EQ pre tuning; making it possible to achieve a great starting sound. This is achieved with the front panel equalisation controls set to approximately the 12 o'clock position, whilst further fine tuning or radical changes in tone are possible by further adjustment of the EQ controls and tone switches. Furthermore, with Lab System's unique VP valve mid image circuitry it is possible to achieve a harmonic warmth and almost singing-quality in your bass sound that is unavailable in many other amplifiers on the market. This forward effect of the VP mid image gives the user a sound that has the ability to cut through the masking effect of other loud instruments around them in a live situation; ensuring a bass sound that is prominent and full bodied, with incredible definition and tone, whilst maintaining exceptional dynamic range.

Two speed DC fan cooling is fitted, with the fan running at low speed when at lower volume levels to minimise background noise should you be in a recording or low noise level environment. Upon production of higher stage levels; the fan will automatically switch to high speed, rapidly cooling the output stage, then return to low speed automatically.

## LABSYSTEMS 410HLC BASS SPEAKER SYSTEM

Lab System's new shipment of special 10 inch drivers has just landed too. New improvements include: New Vented gap magnet assembly and new voice coil (resulting in better power handling and increased long term reliability). The dust cap has also been modified to improve cone stability at high levels, resulting in a beefier bottom end response at high power levels.

For further info on the VP600S and other Labsystems products, phone 039772 9117 or 039885 0888

## CAD VX2 TUBE MICROPHONE

The new CAD VX2 tube microphone features a design architecture that is unique as its appearance. The VX2 features a totally new approach to tube microphone design. Each side of the extra large condenser capsule has its own independent tube head amp and output amplifier, including separate high quality custom output transformers. The dual tube design allows the head amp tube to be optimised for low noise, while the output tube is optimised for driving the transformers and cables. Polar pattern switching is done at the output rather than at the capsule.

The computer optimised design results in a noise floor that is lower than many FET mics, but still has lots of headroom. This is all done without having to resort to a solid state output section that could detract from the true tube sound. The tube circuit has also been optimised for flat phase response and has a bandwidth that extends beyond 100kHz!

This results in audibly superior transparency.

The new capsule in the VX2 is extremely large with an actual diaphragm diameter of 1.25 inches.

The high tension diaphragms are aged, gold spluttered, and made from the newest three micron thick, high strength polymer film. The other capsule components are precision machined, electroless nickel plated brass and stainless steel. Each capsule is hand dampened and assembled in a state-of-the-art clean room facility.

The screen/capsule assembly is easily removable in the field. CAD will further increase the versatility of the VX2 by offering additional capsules which will be tuned and optimised for various recording applications.

Also available is an optional 24-bit digital output module for the VX2 with 32 to 96kHz sampling rates and 120 dB dynamic range. Whether you require voice-over or instrument sampling during tracking or in a post production environment, the Digital Output Option provides the latest capability, allowing you to insert the remarkable signal transduction of the VX2 directly into your mix.

For more information ph: Australian Audio Supplies (02) 4388 4666

or website. ([www.ausaudio.com.au](http://www.ausaudio.com.au))

## NEW FROM MOTU

The 2408, the latest product from America's Mark of the Unicorn, is being hailed as a breakthrough in hard disk recording. It's a computer based system that gives you 24 independent inputs and outputs. Features include 8 analog inputs (with 20 bit 64x oversampling converters), 8 analog outputs (with 20 bit, 128x oversampling converters), 24 channels of Alesis ADAT optical in and out, 24 channels of Tascam DA-88 in and out, 2 channels of S/PDIF in and out, 16 bit and 24 bit recording at 44.1 KHz, digital dubbing between ADAT, DA-88 and S/PDIF, ADAT sync input, Word clock in and out and control track input for sample-accurate Digital Time Piece synchronisation plus many more features.

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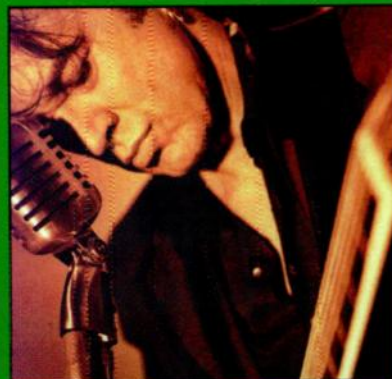
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# Riffs

"I'M GOING SOMEWHERE"/  
"I'M GOIN' DOWNTOWN"

KEVIN BORICH



Do you recall much of writing 'Goin' Somewhere' and 'Downtown'?

They started out as acoustic sort of things first. They were then recorded in Melbourne using an Ibanez Flying V. They were both on the same album and basically it was the good old Ibanez, which is now in a travelling museum along with Skyhooks' old clothes. So I made the museum at last.

Do you still perform the songs?

Yeh, we do them as an encore. There are a lot of people who dig those two songs so we run them together, do them as a medley.

Have the songs changed over the years?

Just dropped a verse of Goin' Somewhere because I've hooked it up to Goin' Downtown.

What do you play it on now?

The Gibson Firebird through a Fender Twin and a Marshall.

What's your favourite riff by someone else?

There have been so many good ones, I don't know. I'm lost in a sea of riffs!

What are you up to for the rest of 1998?

I've just finished an album and it's a studio one this time. The last one was 'Live At The Big Kahuna'. I sell them through mail order which is PO Box 161 Bondi, 2026. I've now got 3 CDs available in that way. The new one called 'Heart Starter' has just been finished. Selling through mail order is slow but I find it really good because you do get your return. Heart Starter is selling for \$30 and the live one for \$34 because it's a double album. I've got about 1,000 people on my database and I do newsletters for them when I'm touring around, so it's good.



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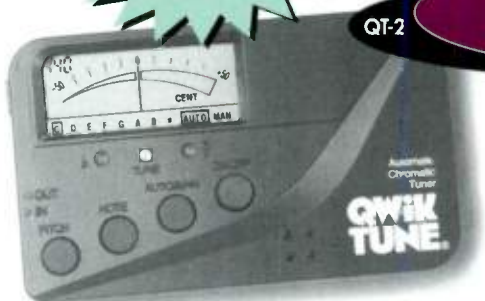


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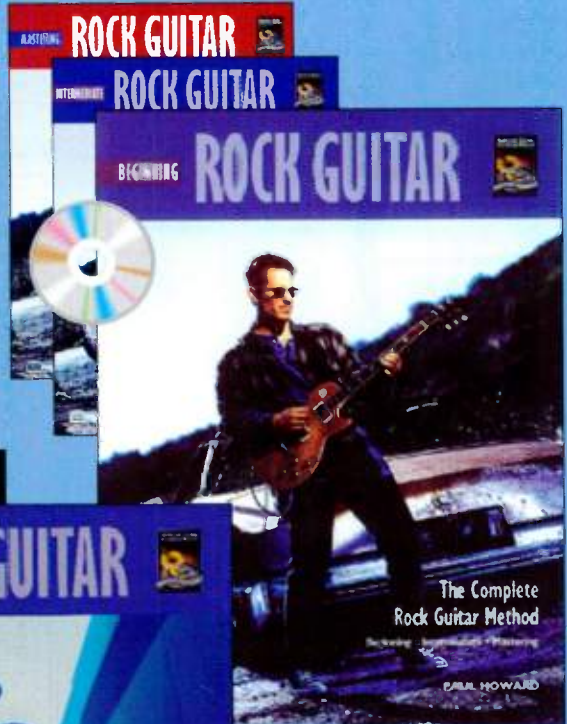
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# Chris Wilson's Long weekend continued

"Our rehearsal space was in a kitchen, with the organs spread out all over the place, it was like in a split level house. The organs are here but the Leslies are in the bedroom over there and the amps are in the passage way, but everyone's sitting in the one room except for me, I'm doing vocals in the next room and they're all sitting there looking at each other so they're all in the one room but their amps are off in other rooms. Everything was live - well not everything, however it was as much as humanly possible. Everything that could be played live was done live. I did the vocals later so it wouldn't bleed into the microphones into the next room. We recorded to a couple of DATs and mastered it through valves to warm it up a bit."

Chris Wilson has a deep respect for his musical forebears, and uses his musical knowledge of blues and country music to create a style uniquely his and uniquely Australian. His songs reflect Australian life and personalities, spirituality as well as documenting our musical history.

"I think songs can be part of a political debate I don't think they drive that debate, I think they reflect it. You're entitled to put your opinion into songs. I remember people talking about that in Mojo. He was talking about songs aren't as important as they were because once upon a time if an event happened, say like when the Titanic went down, there'd be five or six different songs about it and they'd all have a different perspective. But now you've got so many different media avenues, songs don't cater for that any more with the news as they once did. reckon a good song can make people think about an issue, it may not change their mind but it might bring their own thoughts to the surface."

"When Australian bands play blues stuff there's an Australian flavour added to it, I don't know how to define it but to me it's got its own flavour. There's two sides to it, there's the music and there's the lyrics. I think bands like The Dingoes were a huge influence. They'd sing about Australian life and I think they really hit the nail on the head at that time. They really got it right."

"I'm just sort of trying to find a way of mixing all my favourite styles into one. I love country music and blues and I'm not strictly a blues musician. A lot of people review it as a blues record and it's not meant to be that way - it's a Chris Wilson record. But what I'm trying to ultimately do musically is get a mixture of those things - that's my aim and not dilute them but pick the bits and try and make them into one and then get that on record and play it live."

"Four or five years ago I was playing with a lot of really young bands and they were into Janis Joplin, and Jimi Hendrix - it was like they went through their parents record collection and it was really weird because we were suddenly discussing the same sort of influences. I think it's a natural progression - you know. I hope my son goes through my records some day and appreciates it. You know that was what was great about doing the Diesel record because I really appreciated being part of a lineage of blues bands in Australia, like Chain, Carson, The Paramount Trio and the Backsliders, so I was rapt to be a part of that on record. When we did the gigs there were oldies and youngies in the audience. There were oldies checking us out to see if we were legitimate and there were youngies who came on account of Diesel, so it was fantastic. I remember when we were playing in Sydney, I had my harps near the fold back and before we'd played a note they'd souvenired the lot you know these youngies and I was saying, "Look I can't play the gig if you don't give them back." They gave them all back but you know it was like how often does that happen with your equipment getting souvenired at a blues gig?" he laughs

Outside of music Chris cites family as his greatest pleasure, with his main aim being to be still playing when he's an old man "It's a great source of adventure. If your life is hard it certainly helps you. For those people who are playing and are finding it difficult, don't quit. There are really talented people who gave up. When you're getting somewhere towards where you want to go, the endurance is the important part."

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PH 08/8351 7555 F 08/8351 7566 Mr Daryl Horwood

### Future Music Australia

55 Belair Road 1st Floor Kingswood SA 5062  
PH 08/8373 0644 F 08/8373 0692 Mr. Keith Huxtable

### Ron Pearce Music

77 Payneham Road St Peters SA 5069  
PH 08/8363-1245 F 08/8363-1278 Mr. Ron Pearce

### Crossroad Musical Instrument Co

Shop 7, 296 Brighton Road, Brighton, SA 5048  
PH 08/ 8377 2272 F 08/8294 7969

### Para Music

47 John Lane Salisbury SA 5108  
PH 08/8281 8785 F 08/8258 0503 Mr Corrie Holy

## Southern Music Centre

76 Beach Road Shop 12 Christies Beach SA 5165  
PH 08/8382-7933 F08/8326-0620 Mr. Norm Maiden

## Dale Cleves Music - Mt Gambier

86 Commercial Street East Mt Gambier SA 5290  
PH 08/8725-1011 F 08/8723-0026 Mr. Dale Cleves

## Adelaide Guitar Player

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## WESTERN AUSTRALIA

### Concept Music

634 Murray Street West Perth WA 6005  
PH 08/9322-6422 F 08/9324-1040

Mr. Graham Hoskins

### The Rock Inn

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PH 08/9371-8822 F 08/9371 8366

Mr. Andrew McIlroy

### Zenith Music

309 Stirling Highway Claremont WA 6010  
PH 08/9383-1422 F 08/9385-2430 Mr. Lionel Cranfield

### Kosmic Electronic Industries

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PH 09242-3844 F 09/444-1144 Mr. Roy Adams

### PKs Music

16 Cobbler Place Mirrabooka WA 6061  
PH 08/9344-4080 F 08/9344-4080 Mr. Peter Kelly

### Musical Equipment Services

Shop 8, 2756 Albany Highway, Kelmescott, WA 6111  
PH / F 08/9495 4244 Mr Danny Caporn

### Tempest Music

7 Phil Avenue Como WA 6152  
PH 08/9450-3539 F 08/9450 3539 Frances Tempest

### Guitar World - WA

\*Unit 6, 502 Marmion Street Booragoon WA 6154  
PH 08/9 330-2777 F 08/9330 7775 Mr Rob Formentin

### Premier Pianos

30 Queen Street Fremantle WA 6160  
PH 08/9335 4175 F08/9335 4192 Mr Bob Armstrong

### The Music Pit

53 Queen Street Busselton WA 6280  
PH 08/97524055 F 08/9752 4492 Mr. Greg Sladden

### Wakes Music Centre

PO Box 701 Albany WA 6331  
PH 08/9752 4492 F 08/9752 4492 Eric Wake

### Opus Living Music

27 Chapman Road Geraldton WA 6530  
PH 08/9921 1050 F 08/9964 2399

Mr. Darryl Ingvarsons

### Midwest Music - Geraldton

Shop 4, 58 Chapman Road, Geraldton, WA 6530  
PH 08/9964 3423 F 08/9964-420 Mr. Len North

### Acoustic Guitar centre of WA

252 Fitzgerald Street North Perth, WA 6006  
PH 08/9228 2298 F 08/99228 2291

## TASMANIA

### Geoff Long Music

41 Burnett Street North Hobart TAS 7000  
PH 03/6234 1456 F 03/6321 2353 Mr Geoff Long

### MacFie Music Sales & Tuition

173 Elizabeth Street Hobart TAS 7000  
PH 03/6 344-9987 F 03/6344-9987 Mr. Andy MacFie

### McCann's Music Centre

141/143 Elizabeth Street Hobart TAS 7000  
PH 03/6234 4-544 F 03/6231 2-454 Mr Geoff McCann

### Barratts Music

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PH 03/63 31 9-355 F 03/6334 1743

Ms. Cheryl Masters

### Longford Music - Launceston

Dicky Whites Lane The Quadrant Mall Launceston TAS 7250  
PH 03/6334 2555 F 03/6334 2555 Mr Peter Betts

### Longford Music - Hobart

Shop 24, Trafalgar Centre, 110 Collins Street, Hobart,  
TAS 7000  
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